

'All the news that's fit to print'
New York Times to begin publishing
same-sex commitment ceremonies.

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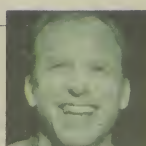
Gay 9/11 hero honored
Castro rec center gym to be
named after Mark Bingham.

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Wrestle him down!
Jim Provenzano on his play,
'PINS,' opening at NCTC.

see Arts section



BAY AREA REPORTER

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Serving the gay, lesbian, bisexual, and transgender communities since 1971

Ex-Oakland police trainee wins bias suit

by Joe Dignan

The wheels of justice turn slowly. Six years after a gay Oakland police trainee was expelled from Oakland's Police Academy, allegedly because he is gay, and almost four years after he filed suit against the city of Oakland, the California Court of Appeal ruled in his favor on Thursday, August 15 and awarded him \$500,000 in damages.



Scott Hoey-Custock

Scott Hoey-Custock, now 37, entered the Oakland Police Academy in August 1996 for what was supposed to be a regular six-month officer training class.

But it wasn't six days into the training, at the new recruits "Hell Week," an initiation into the academy, that Hoey-Custock said he first faced discrimination because he is gay.

According to Hoey-Custock, Sergeant Daniel Endaya, a physical training instructor, stepped on his groin and, as Hoey-Custock writhed in pain on the ground, laughed and said, "He's playing with himself, he ain't hurt, he can't be that weak."

According to Hoey-Custock's court complaint, three other trainees — Sean Moriarty, Joseph Antonacci, and Donn Campbell — kept up a pattern of harassment.

"I'd ask a question in class and there would be one of them, with his back to the instructor, with his tongue in his cheek pretending he was sucking someone's dick," said Hoey-Custock. "Or another time, after a radio code quiz, Campbell called me a 'stupid faggot.' When this harassment began, I said nothing about it. When you're in the academy you don't have any rights, so I just kept my mouth shut."

Two months after the harassment started, Hoey-Custock's friend and study partner reported it to their supervisor. The supervisor began what was supposed to be a confidential investigation.

It was at this point that Hoey-Custock's real problems started — when word of the investigation leaked out among the other trainees and Moriarty, Antonacci, and Campbell were put on administrative leave.

"Who's the fucking faggot who had the trainees removed from the academy?" Hoey-Custock recalled an officer asking a locker room full of trainees. Hoey-Custock was eventually exposed as the reason for the investigation by being made to walk the

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Sale of bar gets Detoured to court

by Matthew S. Bajko



The Detour bar on Market Street in the Castro was abruptly shuttered last week.

In an apparent move to protect his bar from competition, Badlands owner Les Natali took over management of the Detour last week, putting up an obstacle to another bar owner's plans to acquire the infamous Market Street cruising spot.

In April, Bar on Castro owner Greg Bronstein announced that he planned to acquire the Detour as well as an adjacent store in order to expand the bar and add a dance floor. Bronstein said at the time that he and Detour owner Don Minke had entered into negotiations to sell the bar.

Within weeks, according to sources familiar with the deal, Natali began working to sideline the sale and made a counteroffer, fearful that Bronstein's plans for the Detour would siphon off business from the Badlands, which he spent two years remodeling from a cruise bar into a popular weekend dance spot.

Rumors of the pending sale and fight for possession of the Detour have circulated through the Castro ever since, culminating last Monday, August 12 when Natali announced to the staff of the Detour they were being let go.

The Detour closed last Wednesday night, and Minke transferred management of the bar to Natali at midnight, sources told the Bay Area Reporter. Natali is expected to remodel the bar and reopen by the end of August or early September.

He applied with the state Alcoholic Beverage Control for transfer of the bar's liquor license to his company, 2348 Market LLC, on July 26. The state has 60 to 90 days to decide on his application.

When contacted by the B.A.R. last week, Natali would not comment on his plans to buy the bar.

"At this point Don Minke is still the owner and a deal is in the works. I am not free to discuss it at this time," Natali said on Thursday, August 15. "There are some issues that still need to be resolved. Everybody involved hopes it will be resolved soon."

Minke could not be reached for comment, and Bronstein declined to discuss the matter due to the pending legal action.

"I am still hopeful something will work out with the Detour. I am working with the seller. It is in litigation," said Bronstein, who bought the former art store next door to the bar in June.

As the legal battle works its way through
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Getting poz guys to use condoms no easy task

by Matthew S. Bajko

Over the last two decades, the arguments used to convince gay men to use condoms tended to speak only to those guys who were HIV-negative. The "use a condom" message tended not to address those men infected with HIV.

Now the pendulum is swinging in the opposite direction, with more attention being placed these days on getting HIV-positive men to wear a rubber. It is not always an easy task.

"Someone who is HIV-positive figures I have nothing else to lose," said Andre Robertson, director of prevention at the Black Coalition on AIDS. "Some of the positive men I talk to give good, logical reasons for not using condoms."

Countering those reasons is becoming imperative for health officials as they battle rising rates of not only HIV but other sexually transmitted diseases within the gay community. And getting men to use condoms remains their number one weapon in stemming the tide.

"If you are going to be on the bottom, make sure a top uses a condom. If you are going to be on top, make sure you use a condom. If we could do that we could probably eliminate 90 percent of the new infections in San Francisco," said Dr. Thomas Coates, director of the University of California, San Francisco Center for AIDS Prevention Studies.

But often human nature fails to heed such advice. While many positive men will say they do not want to infect other guys, they still do not always use condoms 100 percent of the time.

Rene, a San Francisco resident who is a spokesman for the HIV Stops With Me campaign, writes on the campaign's Web site that while he didn't want to be responsible for in-



An HIV prevention worker demonstrates condom usage on SF Department of Public Health's "Healthy Penis."

fecting his negative partner, they were not always safe.

"There were a few times in the past where we slipped and didn't use protection. When you're in the moment, reason tends to slip away. We learned that the anxiety of wondering 'what if' after was bad enough to make an extra effort to be safe with our sex," wrote Rene, who has been positive since 2001. He did not list his last name on the site.

It is not just about using a condom with negative men. Prevention workers are also trying to educate positive men about the importance of using condoms with other positive guys. From worries about positive men being

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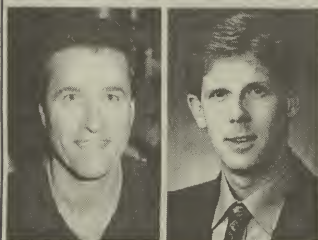
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Actors help nonprofit



Scott Lowell, right, who plays Ted on Showtime's *Queer as Folk*, signs an autograph for a fan at the Destination Foundation's "A Night at Babylon" fundraiser that took place Sunday, August 18 at Ruby Skye in San Francisco. The foundation grants "dream trips" to people living with life-threatening diseases such as AIDS and breast cancer. Since its founding in 1998, the group has granted 62 trips. For more information, visit www.destinationfoundation.org.

Israeli lesbian group seeks community support

by Zak Szymanski

Karen Guterman, executive director of Community of Feminist Lesbians, Israel's only lesbian organization, spent the first week of August in San Francisco and its neighboring cities to educate LGBT people, Jews, Muslims, peace activists, and anyone else interested in maintaining a safe place for women about her organization. Known as CLAF, the organization was founded as a feminist group in 1987 and has grown from a membership of 100 to more than 1,000 under her leadership in the last two years. Although always open to women of all religions and backgrounds, Guterman took extra steps to ensure that it would become "a home for all lesbians," and CLAF has since become the "biggest gay organization in Israel. Even bigger than the men's groups," she said.

Guterman traveled to the United States with Daniella Ben Haym, the director of the group's new Arab lesbian outreach project, with the goal of raising money for CLAF, which saw its government funding cut due to increased war expenditures.

"We are looking to the kindness of the gay community in the Bay Area," Guterman told the *Bay Area Reporter*. "We need to raise \$15,000 or else we will have to close our doors."

Herself a left-leaning Jewish-raised Israeli, Guterman was thrown out of her house at the age of 17 for being a lesbian. With this experience under her belt, and with the knowledge that homophobia and violence are not absent from Jewish Israeli culture, she refused to limit the organization to any one political or religious affiliation.

"We are an umbrella organization for all lesbian groups. Jewish, Muslim, left or right activist, it doesn't matter," she said. "We offer services and support for mothers, elderly women, youth, and women who married and want to come out of the closet. We have an Arab group and an Orthodox Jewish group and they exist together peacefully, going to parties and dinners together. Anyone who comes to CLAF with a new idea for a new group could have it; we don't say no to anything unless it's homophobic."

Guterman, like many members of CLAF, takes pride in the organization's accomplishments, from helping a lesbian couple — one Jewish and the other Muslim — to flee Israel following threats against their lives, to planning the first gay Pride Parade in Jerusalem this year, or filing a successful court case in 1997 to lift the censorship of a television program about homosexuality.

CLAF works closely in cooperation with other organizations such as the Jerusalem Open House and the Haifa Leo Baeck Forum as well as other gay organizations. CLAF's parliamentary lobbying

seeks a place for the organization on the Sub-committee for the Advancement of Homosexuals and Lesbians. Leaders of CLAF have collaborated on legislation proposing the legalization of adoption by same-sex couples. CLAF also actively collaborates with other organizations in advancing the legalization of same-sex marriage.

CLAF has already captured the hearts of many Bay Area LGBT people, including East Bay resident Marcia Perlstein, who describes herself as "impressed with the women's creativity and wisdom."

"They are wonderful women and very inclusive of Palestinians, Muslims, Arabs, Bedouin, Israelis, Jews... every different kind of person," Perlstein told the *B.A.R.* "Ariel Sharon is no more representative of the people of Israel than Nixon was of Americans during Vietnam. The women of CLAF are peace activists, and they are very involved in human rights."

And yet, despite CLAF's great progress and enthusiasm, "We have no money," lamented Guterman. "It's so sad to think that Israel's only lesbian organization may soon no longer exist."

Perlstein, who helped to organize a handful of fundraising events for CLAF, continues to encourage and collect donations from anyone who wants to help.

To contribute to CLAF, write a check to the Jewish Community Endowment Fund and mark the memo "CLAF." Checks should be mailed in care of Perlstein, 1806 Martin Luther King Jr. Way, Berkeley, CA 94709. ▼

For more information on CLAF, visit www.gay.org.il/claf



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New addition to East Bay Pride: Oakland's first Dyke March

Celebration starts tonight at Lake Merritt

by Zak Szymanski

Who says San Francisco residents have all the fun? East Bay Pride in Oakland is gearing up for two weeks of events, including the city's first Dyke March, slated for next weekend.

Tonight (Thursday, August 22) kicks off the festival, parties, and dances that make up the sixth annual East Bay Pride celebration. From conferences to concerts, the celebration continues to offer a variety of ways for lesbian, gay, bisexual, transgender residents and their friends to meet, talk, strategize, and party.

Highlights of the next two weeks include the "Lighting of the Lake," which takes place tonight at 8:30 p.m. when the thousands of little white lights that surround Oakland's Lake Merritt become the six colors of the rainbow flag.

Next Thursday, August 29 features the LGBT Elders conference at Oakland's First Unitarian Church; for \$20, the daylong event includes legal and health

workshops and seminars as well as social activities. Also on Thursday, the "OUTSpoken" poetry performance will take place at the Washington Inn at 10th and Washington streets; \$10 includes Hanifah Walidah's one woman show with DJ Scott Edmonds of Mecha Soul and other special guests.

Next Friday, August 30, marks even more poetic entertainment, as the Washington Inn hosts "Music, Movement, and Voice Redux," a CD release party for Tim'm T. West's *Bayou Sessions: Songs from Red Dirt*.

And the second annual International HomoHop Festival features LGBT hip-hop artists from around the world from August 30-September 3; the festival runs three nights at the Metro at 2nd and Broadway in Oakland and seeks to challenge "the racism, sexism, and homophobia not only in heterosexual communities but in our own community," according to organizers.

The official Pride Day celebration takes place next Saturday, August 31 at Oakland's Frank Ogawa Plaza (Broadway and 14th

streets, near the 12th Street BART station) from 11 a.m. to 6 p.m. and is expected to draw more than 10,000 people. Admission is \$5. More than 100 community organizations, artisans, food and commercial vendors, and entertainers will be present, along with four concert stages featuring the legendary Cris Williamson on the women's stage, Deep Dickollective on the homo-hop stage, Pansy Division on the alternative stage, and the area's hottest deejays on the Latin stage.

Prior to the festival on August 31, the Dyke March, dubbed "Sistahs Stepping in Pride 2002," will take place. Organized by the University of California, Berkeley's chapter of the UC Lesbian, Gay, Bisexual, Transgender, and Intersex Association, the march begins at 10 a.m., at the Lake Merritt Park lawn at McArthur and Lakeshore. The march will feature a performance by Spirit Drumz and a three-mile march around the lake.

"This exciting event will mark Oakland's first lesbian and bisexual women's citywide gathering

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Castro gym to be named after Mark Bingham

by Joe Dignan

The San Francisco Recreation and Park Commission voted on Thursday, August 15 to name the gymnasium at the Eureka Valley Recreation Center at 18th and Collingwood streets in honor of gay September 11 hero Mark Bingham.

"I can't think of a more perfect fit, because Mark loved to play sports," Paul Holm, Bingham's former partner, told the *Bay Area Reporter*. "We lived on Henry Street, near the park, for five years. He would play basketball there almost every Sunday. So it's a combination of his love for sports and his love for San Francisco."

Bingham was aboard United Airlines Flight 93 on September 11, and it is widely speculated that the rugby player was instrumental in thwarting the hijackers' apparent plans to use the plane as a missile to attack the U.S. Capitol or White House. Instead, the plane crashed in a field near Shanksville in western Pennsylvania, killing all aboard.

The Recreation and Park Commission first heard of the dedication idea last October from Holm and former San Francisco Supervisor Annemarie Conroy, a friend

of Bingham and Holm's.

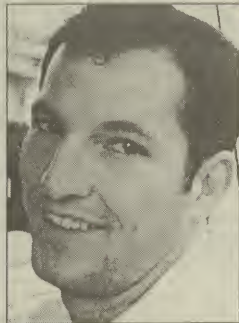
"He was a big personality," Conroy said. "A very nice man. A larger than life guy. That he did something that was larger than life and saved a lot of lives should be honored by the people of San Francisco."

In the intervening months since Holm and Conroy first made the proposal, the Recreation and Park Department canvassed the neighborhood, handing out 500 survey questionnaires to neighbors and users of the building. Only 12 responded that they were against the idea.

The gym, which was built in the 1950s, will be renovated over the next several years, according to department superintendent Dan McKenna, but it will be dedicated to Bingham with a ceremony within the next 60 days.

Bingham's heroism led to an impromptu memorial at the corner of 18th and Castro the day after the September 11 attacks. That spontaneous display encouraged Supervisor Mark Leno to assemble a meeting of gay community leaders last November, in the Eureka Valley Gym, to discuss a more permanent memorial — including naming the gym for Bingham.

Other tributes are in the works



Mark Bingham

for Bingham. Holm and several others are organizing a scholarship fund in his name at the University of California, Berkeley. Bingham was a U.C. Berkeley graduate and a member of the Chi Psi fraternity.

According to Holm, the fund will be a living memorial to Bingham and is for "students who exhibit the qualities that Mark had: leadership and perseverance." Holm said the goal is to raise about \$250,000. Holm asked that potential contributors look at www.mark-bingham.org for details. ▼

Center hosts first TG reception

by Zak Szymanski

Transgenders, genderqueers, butches, fairies, queens, and others are invited to the first-ever transgender community reception at the new San Francisco LGBT Community Center on Tuesday, August 27.

Although the center has hosted other transgender events in the past, this will be the first that follows more of a "town hall meeting" format: aiming to introduce the diverse people of the community and to strategize for future programming and events. This is a chance to have a place at the table before the table has been set, organizers noted, as the event hopes to attract people from all along the gender spectrum and from all ethnicities and income levels. Still, the atmosphere will be relatively casual, with time to mingle with and meet new people, and with tours of the facility offered to those who have not yet seen the entire center.

"We've had other meetings for various communities before, and we've found that the first meeting

should really be more social, without much of an agenda, because people who are coming from all different aspects may not know each other very well," said Anne Tamar-Mattis, the center's program director. "Hopefully people will come together and ask, 'Do we have something to talk about? Is there a purpose in having regular community meetings at the center?' There will be opportunities for written suggestions, and opportunities for people to join the steering committee which helps plan future meetings."

Agencies are also invited to bring literature and make presentations, added Tamar-Mattis.

The reception will be a welcome opportunity for transgenders to have more say in the center's programming, according to transgender activist and columnist Gwen Smith, whose previous columns in the *Bay Area Reporter* have expressed discontent with the center's attempts to be inclusive.

Smith told the *B.A.R.* that her concerns have included the fact that communities must raise their own funds to host support groups,

but that the transgender community "by and large simply does not have the money to form a support group, so they get left out."

But she will attend the community reception she said, and is "cautiously optimistic" about what it will bring.

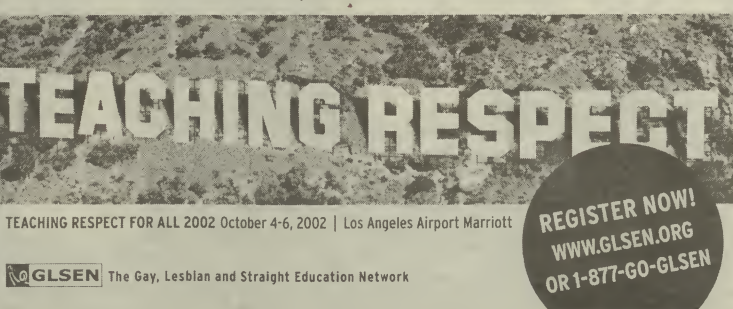
"What I hope happens from this meeting is that the center does get a chance to see members of the community and talk with them about what they want," said Smith. "That's what the center needs to do before it can even refer to itself as having trans support or services."

Tuesday's transgender community meeting takes place from 6-9 p.m. in the Ceremonial Room on the 4th floor. It is handicapped accessible, and ASL interpreted, and free child care is available until 8:30 p.m. by calling (415) 865-5632.

All people are welcome at the event, including partners and allies of trans folk, and all are encouraged to bring their ideas, questions, and suggestions about community needs. For as organizers have stated, the reception "may be the beginning of something important." ▼

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New York Times reports gay couples' ceremonies

by Matthew S. Bajko

Prompted by a request from gay organizations, the *New York Times* has announced it will begin reporting on gay couples' ceremonies in its Sunday Styles section starting next month.

The reports will appear in the pages that are currently headed "Weddings," which will be changed to "Weddings/Celebrations." In addition, the paper's "Vows" column will on occasion feature a same-sex couple. Howell Raines, executive editor of the *Times*, announced the decision in a statement published last Sunday, August 18.

"In making this change, we acknowledge the newsworthiness of a growing and visible trend in society toward public celebrations of commitment by gay and lesbian couples — celebrations important to many of our readers, their families, and their friends," said Raines.

Until Sunday's announcement, the *Times* was the only major newspaper in the country with a written policy prohibiting publication of same-sex unions.

Raines stated that the *Times* would adhere to the same policy for publishing reports of same-sex ceremonies as it does for heterosexual couples. The criteria involves the newsworthiness of the couple or their families, and requires that the couple hold a public ceremony. Same-sex couples must be registered in localities that have domestic partnership registries, or have a Vermont civil union.

In December 2001, the leadership of the National Lesbian and Gay Journalists Association and gay and lesbian members of the newspaper's staff met with publisher Arthur Sulzberger Jr. and other senior officers of the *Times* to urge the paper to continue its leadership in covering the LGBT community by publishing such announcements. Last month, leaders of the Gay and Lesbian Alliance Against Defamation met

with the paper's editors to once again press the paper to change its policy.

"At that meeting, managing editor Gerald Boyd indicated to us we had made compelling arguments about the need for the paper to reflect the growing and visible trend of same-sex unions. We argued it was a simple matter of fairness. Obviously, the *New York Times* agreed," said GLAAD Executive Director Joan M. Garry. "GLAAD and the *New York Times* have been discussing this issue for more than a year. We are delighted the *Times* has made a courageous decision to recognize the newsworthiness of same-sex unions. We hope their decision will cause other newspapers across the country to follow suit."

"The *Times* decision is historic," said Robert Dodge, president of NLGJA and national economics correspondent for the *Dallas Morning News*. "This decision will stand as a beacon for other major news organizations which are also eager to maintain fairness and equity in their coverage of the gay, lesbian, bisexual, and transgender community."

GLAAD has launched an "Announcing Equality Project," a yearlong campaign designed to double the number of local and regional newspapers that list same-sex commitment ceremonies, unions and weddings. The project is designed to build on precedents set by the approximately 70 U.S. newspapers that currently include such listings in paid or unpaid weddings and celebrations sections.

"GLAAD's meeting with the *Times* and our subsequent meeting with Martin Baron at the *Boston Globe* were the first in our yearlong Announcing Equality campaign. We are taking that same appeal for equal coverage to newspapers in the nation's top 100 media markets. Gay and lesbian unions are part of the fabric of our society. And celebration of those unions in local, regional and metropolitan newspapers should reflect that social movement," said Garry.

Although they do not have written policies, major newspapers across the country like the *Boston Globe*, the *Los Angeles Times* and the *Dallas Morning News* still do not print same-sex union announcements, according to GLAAD.

"It's surprising that papers like the *Los Angeles Times* and the *Boston Globe* will accept personal ads from gays and lesbians and advocate in favor of legal recognition of our relationships, but currently draw the line at celebrating when those same people enter into lifelong commitments," said John Sonego, GLAAD's director of communications. "Some editors have told us that implementing an equal announcements policy would amount to taking a stand. They're right — it would. But the alternative is to take another stand: a discriminatory one that further divides communities."

"In our research, we've found that community papers are taking the lead on printing announcements," Sonego said. "In many ways, this makes sense. Local newspapers recognize that gay and lesbian couples are integral to the fabric of their community. More and more editors understand a refusal to acknowledge their public declarations of commitment is fundamentally unfair and discriminatory, and does not serve the community at-large." ▼

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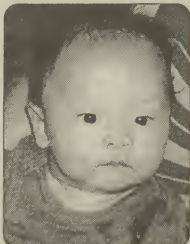
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Barr none

Fiercely conservative Congressman Bob Barr went down in flames by losing his re-election bid in the Georgia Republican primary this week. His forced exit from the House of Representatives at the end of the year means that Congress will have one less homophobic Republican member, though it's safe to say that Republican Congressman John Linder, who defeated Barr in the primary, is no friend of the LGBT community. Barr and Linder were forced to compete for the same congressional district as a result of redistricting, but the end result will be the same: the seat will undoubtedly stay in the GOP column.

That said, we're still not going to miss Barr and his right-wing antics. Barr, many readers will remember, took the lead and never let go during President Clinton's impeachment proceedings over the Monica Lewinsky scandal. He was a four-term representative who came into office as part of the Republican class of 1994 – the year that Newt Gingrich became speaker and launched his infamous "Contract with America" that went after funding for social programs and took aim at a variety of domestic issues. Now, of course, Gingrich is long gone from Congress, several prominent Republican House and Senate members have announced their retirement, and others, such as Barr, are being driven from office at the ballot box.

From what we hear, the race between Barr and Linder was hard-fought, though Barr didn't do himself any favors during one campaign fundraiser when an antique gun he was handling accidentally discharged, breaking a glass door. Thankfully, no one was injured, but Barr, who had the endorsement of the National Rifle Association, clearly should have known better.

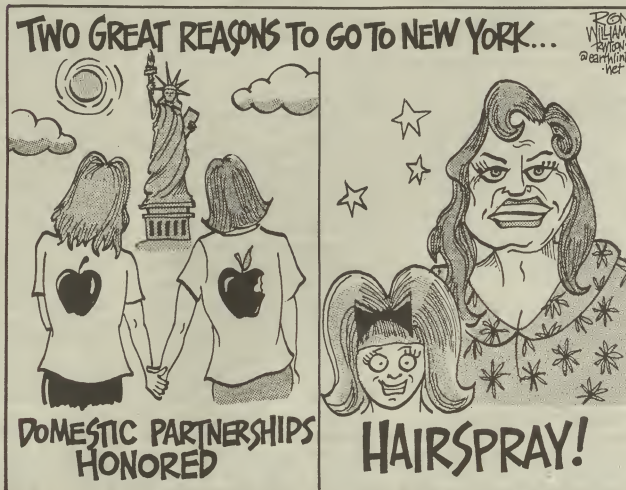
Barr's loss – as well as Georgia Democratic Representative Cynthia McKinney's defeat in her primary – shows that people in some states, at least, are growing tired of style over

substance. McKinney angered Republicans and polarized members of her own party with her suggestion that Bush knew in advance about the September 11 terrorist attacks and did nothing to stop them. While her criticism of the Bush administration might have played better in a liberal enclave such as the Bay Area, it apparently did not sit well with Georgia voters. Additionally, because Georgia has an open primary, it is believed that many Republicans voted for McKinney's opponent. Voters in McKinney's district are expected to vote for the primary winner, Democratic Denise Majette, in the general election. Both women are African American, meaning that blacks will

not lose a congressional seat.

Voters appear to be getting weary of the status quo in Washington. Barr and McKinney are the seventh and eighth incumbent representatives to lose in party primaries this year, and several states have yet to hold primary elections. These two defeats won't change the party makeup of Congress, but they will alter the ideological balance. In Barr's defeat that is a good thing. In McKinney's case, while a dissident voice will soon be leaving Congress, others, such as Oakland Congresswoman Barbara Lee, who's often at odds with the administration, can be expected to continue to speak out against the administration. ▼

Editorial



Our children need us

by David Dehner

In "An open letter to gay priests" [*Guest Opinion, August 1*], Paul Barwick has some very good points in consideration for discussion. But in his argument he neglects to add a few sentient points that have never made it into the press. His disgust is somewhat understandable, but I hope this will also give readers more to simmer and eventually digest.

Yes, a large percent of clergy (not just Roman Catholic) happen to be gay and truly this presents questions of conscience where a vow of celibacy comes into play. But like many dedicated professionals (teachers, judges, admirals, doctors, and civic leaders, for example), their sexuality is part of their life and not the focus. I do not justify my coming out to anyone but neither do I expect everyone to follow suit. God knows, it is an uphill climb not for the faint of heart. So his point about October 11 and National Coming Out Day is a good idea but badly aimed if just at clergy, since they are not the real power brokers in the back rooms of corporate America who make the greatest difference for the greater populace at large. I'd aim it at investment bankers first, actually, were I considering it.

Leaving the question of vows aside for a moment, let's go on to what isn't being discussed. First, the majority of these allegations were never brought out in the open and given a fair hearing, including depositions and interrogatories that would have led to truth. Second, these men, guilty or not, are being thrown to the media while those in authority circle the wagons, hoping that will be enough to stop the assault against the "Church." Third, these men are not just out of a job, they are out of a life that for most of them was a difficult and painstaking decision to choose in the first place.

Of all the gay priests that I have known and loved, not one would consider sex with anyone less than their peer in age or stature. We seem to forget that it was many of these

priests who took up the front line when families disowned or tortured people with AIDS using their self-righteous lies of Christianity. They were there in the homes, hospitals, and hospices and frequently stood with me in ministry. They were the men charged with giving much-needed comfort and service in memorial after remembrance after funeral in an endless stream of grief. And yes, they were the ones counseling men and women conflicted between their sexuality and their church and not giving in to the polity and dogma from Rome, rather, they supported their ability to stay faithful because of the love of the Creator who made them so. We need to step back a minute and consider all this and more. Solutions require good questions first.

I never have and never will out anyone, especially clergy. I work as director of music ministries at First United Methodist Church in Redwood City, and have the full support and love of the congregation there, where I am both out and in leather.

What has come to light more and more is just how many of our brothers and sisters in the gay and lesbian community have been abused as children. Yes, in one or two cases this was by a member of the religious community, but in the overwhelming majority of cases it was another family member who perpetrated this serious crime, and did so repeatedly over a long period of time. Are you concerned or not? We have yet to find a way to vouchsafe our children in America. And we have not found a safe haven for any of them to begin to allow them to talk about any of this honestly with someone who can make a difference in their helplessness. True, the Roman Catholic Church situation has opened the gate, but we are too quick to affix blame without seeing the cause and far-reaching reality of all child abuse, physical as well as mental. Preventative medicine is what we need here, not surgery.

The question of vows was brought up by

Mr. Barwick, yet he fails to detail what that vow represents or why. Actually, without getting into the specifics, I must tell you that I don't give a damn who is breaking what vows to their church. When you do, you get into the fundamentalist mire of blame and self-righteousness. Whatever sin that may or may not be belongs between them and their God, not to us. I do not believe that the goodness and work of mercy carried out by these men is nullified merely because they choose to be sexual beings in the face of the lunacy of a Medieval doctrine, the intent of which (in the main) no longer applies. It is all their labor and success to enable change in the church from within that I choose to support, regardless of what happens in the privacy of consenting adults. And, in the face of this storm, they do need our love and support most of all. Go get real with a priest and just ask him. That is not hard to understand if you are a person of convicted faith in a community moving toward peace and justice for all.

Let us use this as an honest opportunity for all abused children to "come out" and be comforted, understood, and healed. Talk to your friends openly and honestly about it and how easily it starts and how devastating the consequences can be. Use this time to make a difference for those of us who were sexually abused as children by finding out, with deep love and care, who they are and how they are handling it. I know that children are our future and that is why I'm about to complete a credential program in elementary education at San Francisco State. When it comes my turn to make just such a difference, I hope I can be up to the challenge because I will not be alone in the struggle. Decide to make that difference. Our children need you now. ▼

David Dehner is a San Francisco resident.

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Some models for a gay future (part 2)

by Dale Carpenter

In my last column, I argued the gay movement struggles on two planes — one legal and one social. That column looked at what gays might try to achieve in the legal domain. This column deals with what gays might try to achieve in the domain of social relations dominated by family members, friends, private organizations, education, and the media.

This column presents four possible goals in the social domain. Each seeks to deal in some way with the following question: How do we want to be treated (or be thought of) as gay people by those around us? It is possible to answer this question differently for different parts of one's life (e.g., one answer for co-workers, another for family), but in general we tend to embrace one approach over the others. Let's consider each goal briefly.

Indifference. The first possible response to this question is to be almost offended by it. This approach suggests we should not care how straight society views us because our sense of self-worth and our quality of life should not depend on what others think. If straight people like us, fine. If not,

that's fine too. The indifference model reached its zenith in the heady years after Stonewall when activists imagined that gay power, like black power, would free an oppressed group from having to rely on the good will of people outside the group.

The primary attraction of this vision of gay-straight relations is that it represents a sharp break from the world of overwhelming shame from which it emerged. For much of gay history, shame — our reaction to others' disapproval of homosexuality — has been so powerful as to be disabling emotionally, intellectually, and politically. Indifference offers to free us from shame.

The problem with the indifference approach is the world it would leave us with. Most gay kids still grow up in families where homosexuality is considered shameful, which makes their lives appreciably more difficult. Most major religions still teach homosexuality is an abomination and that gays are going to hell. Walking down the street holding your lover's hand is still guaranteed to get you nasty stares, maybe ugly insults, possibly physical assault. We are indifferent to the attitudes that shape these social facts at our peril.

Very few people go through life

truly unconcerned about how others view them. Humans are social creatures, craving the attention and regard of others. To say that we are indifferent to their views of us is to put up a brave front, but it is a lie.

Tolerance. A second approach is to say we should demand nothing more or less from straight society than tolerance of our homosexuality. Under this approach, nobody is expected to affirm the validity or genuineness of our loves or lives. But neither do they reproach us openly for those things. Under this approach there is a cease-fire in the culture war between gays and anti-gays. Neither side cedes any ground, but the shooting stops.

The attraction of this vision is that it has already been achieved to a remarkable degree in American society. Even many religious conservatives are now willing to say gays should be “tolerated,” a concession that even 20 years ago would have been unthinkable.

Still, there is something awfully tiny about tolerance. Certainly mere tolerance from our families and friends seems inadequate. The larger question is whether it is really enough from the other people we interact with: our acquaintances, co-workers, employers, priests, teachers, and others.

Acceptance. A third approach is to seek full acceptance of our

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POLITICS

Bush visit crucial to Simon campaign

by Wayne Friday

When George W. Bush visits California today (Thursday, August 22) and Friday, August 23, it will be to fulfill a campaign commitment the White House no doubt wishes the president had never made. Dubya will be making fundraising appearances for a governor's race that many top Republicans, including some in Washington, think is all but lost.

Indeed, top White House Republicans, led by chief political operative **Karl Rove**, have done little to keep their disappointment in **Bill Simon's** campaign quiet — to the extent that when Vice President **Dick Cheney** came to California a couple of weeks ago he spoke to the San Francisco Commonwealth Club and appeared at a fundraiser for a GOP congressional candidate, but managed to get out of the state without even mentioning Simon's name in public.

What's behind the Simon-California GOP-White House dust-up? Part of it has to do with the fact that Dubya's go-to guy in California, checkbook Republican **Gerald Parsky**, has a long-running feud with ultra-conservative state GOP Chairman **Shawn Steel**, a right-winger who was an early Simon backer. It should also be noted that Parsky once had a bitter business split with Bill Simon's late father, William E. Simon, the former treasury secretary, and tensions are now said to be escalating between candidate Simon and Parsky.

Parsky has reportedly been advising the White House to cut its ties as much as possible with the Simon campaign, particularly in light of the \$78 million fraud verdict that a Southern California jury recently awarded against Simon and his firm. Fraud. That's a word the Bush White House doesn't like to hear about these days.

President Bush is scheduled to appear today for a noon luncheon at the Stockton home of wealthy developer and longtime GOP donor **Alex Spanos**. Bush will appear at a second fundraiser in Dana Point (Orange County) and then attend a third one Friday in Los Angeles. Whether any of the three events featuring the president will be open to the media was unclear at press time.

The White House agreed to this week's California events long before the Los Angeles jury concluded last month that Simon's company had defrauded a business partner (himself a convicted drug felon). The court decision dealt the toughest blow yet to a campaign that has consistently struggled to gain momentum against Democratic Governor **Gray Davis's** well-financed reelection effort.

The Bush appearances are expected to bring the state GOP some \$3 million, but at the end of June the Davis campaign still had nearly \$32 million cash on hand, six times the amount in Simon's coffers. Clearly, the Bush White House is anything but confident

about Simon's chances of unseating Davis in November, but while many say privately that the Simon effort is lost, there are still more than two months until the November election and with Davis's own negatives among California voters, anything can happen. In fact, the only thing keeping Simon a contender is that so many voters are, for one reason or another, unhappy with Davis. The bad news for the Republicans, however, is that from the start — directly after he upset former Los Angeles Mayor **Richard Riordan** in the March primary — Simon has been plagued by one set of bad headlines after another.

Still Simon, who has to be either fully aware of his flailing campaign or the dumbest millionaire ever, doggedly insists that he can win. "I still think this race is winnable, and the reason it's winnable is Gray Davis," Simon reportedly said.

It seems that Simon appears to be admitting that he cannot win on his own merits, but, hopefully, can possibly win if enough voters are unhappy with Davis.

A poll taken recently by the Sacramento-based Jim Moore Association shows Davis with a 17-point lead over Simon, 47 percent to 30 percent. Those numbers are markedly different from a poll taken by the same organization in July showing the two in a dead heat.

Don't be looking for Bush to be spending too much time in front of the cameras this weekend with Simon. Unless something drastic happens, this column would say the November election for governor looks something like Davis winning with 55 percent against Simon's 35 percent and Davis pulling the entire Democratic state ticket to victory with him.

Politics and people

Is **Angela Alioto** having second thoughts about a run for mayor next year? (Just asking.)

Other thoughts on local politics:

• **Gavin Newsom's** Care Not Cash a huge winner; **Tom Ammi-ano's** Exits from Homelessness in big trouble.

Roger Gordon makes it into the runoff against Supervisor **Chris Daly** in District 6.

Bevan Duffy and **Tom Radulovich**, both good guys, are in a tight race to become the next supe in District 8.

Assessor **Doris Ward** loses in a close one to **Mabel Teng**.

Mark Leno outshines **Leland Yee** in a big way during his first year in Sacramento.

Despite disclaimers from the man himself, District Attorney **Terence Hallinan** pulls out of the election for another term at the last hour.

Twenty of the nation's 36 governors races this year are for open seats, meaning there are no incumbents, and women are serious candidates in 14 of those races. Female governors currently run five statehouses, but three will be leaving at the end of the year.

Speaking of which, **Linda Lin-**

gle, a former mayor of Maui and a Republican, is expected to become the first elected GOP governor of heavily-Democratic Hawaii after the November election. Democrats in Hawaii will not name their candidate until September 21, but recent scandals have hurt their party. The state's two U.S. senators, its lone House member, 31 of the 50-member state House of Representatives, and 22 of the 25 state senators are all Democrats, but it is the governor who has the real power — names all statewide constitutional officers except lieutenant governor, appoints all state judges and other offices. Lingle, a transplanted Californian, is so popular in the state that she has NYC's **Rudy Giuliani** coming to help guarantee her a victory.

Further, my home state, Michigan, will very likely elect its first woman governor, **Jennifer Granholm**, now the state's Democratic attorney general. She would replace a longtime Republican governor in Lansing.

In Sacramento, while the state budget continues to languish, it is the Republican Assembly members who continue to fiddle while the state suffers. Republicans want, naturally, more spending cuts, while Governor Davis and the Democratic majority want to avoid the cuts until next year. With Davis up for re-election this November, the last thing he wants is to anger his strong Democratic base with spending cuts. The problems with the \$23.6 billion budget deficit go on.

Also in Sacto last week, a bill, SB783, sponsored by state Senator **Martha Escutia** (D-Whittier) and strongly opposed by businesses and oil interests, passed out of the Assembly Judiciary Committee. It would require employees to report cases of fraud by their corporate bosses and impose severe fines on company executives for falsifying financial reports. All Democrats on the committee voted for the bill while all the business-friendly Republican members, naturally, refused to vote at all.

In New York City, the City Council last week approved a bill extending domestic partnership rights to legally sanctioned same-sex couples visiting New York. Supporters said the bill is needed because such couples are sometimes denied rights taken for granted by gays and lesbians in the city, such as hospital visitation. The law is intended to cover gays from cities such as San Francisco that have domestic partnership laws, states such as California with its domestic partner registry and Vermont with its civil unions, and countries such as Holland that recognize gay marriages. Visitors would have to show a certificate indicating they have legally registered their relationship; the bill must be signed by Mayor **Michael Bloomberg**; a spokesperson for the mayor did not comment on his stance on the bill, but the mayor is thought to be generally supportive of gay rights.

And a federal appeals court in San Francisco reinstated a lawsuit brought by a gay couple who challenged the Arizona prison system's partial ban on gay kisses and hugs during visits with prisoners. Het-

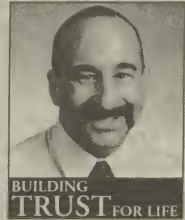
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**Behind the badges,
some concerns**

by Gwendolyn Ann Smith

Some of the earliest books on my bookshelf were about police officers and firefighters, and one of my favorite toy trucks as a kid was a good-sized hook-and-ladder truck. I am also a product of my time, growing up with the images of Randolph Mantooth on *Emergency* and Erik Estrada on *CHiPs*.

I've also had friends in both professions, and am proud to note that I know more than a couple transgendered people who proudly wear the uniform of a firefighter or police officer — and not just for the Folsom Street Fair.

Beyond a lifetime of positive images of these professions, I cannot help but respect anyone who would make a career of helping others. It is truly selfless to think of someone who would risk their own life to save the life of another.

I was always taught to trust firefighters and police officers. It was drilled into my skull that they are here to protect us, and to keep us safe. Because of this, I find it difficult to fathom when people are abused by police and firefighters simply because they are transgendered.

It is not that I don't believe that members of either profession are capable of abuse. It's that I cannot understand why someone would harm the very public they are sworn to serve. Abuse is always bad — but it seems so much worse when it is at the hand of someone we are taught to trust. There is, nevertheless, case after case where a transgendered person faced harm at the hand of either a firefighter or police officer.

Of the former, one can look at the case of Tyra Hunter. Nearly a decade ago, after she was in a particularly bad automobile accident in Washington, D.C., firefighters discovered she was anatomically male. Rather than continue the treatment she so desperately needed, they stopped to laugh and carry on.

The same fire department was on the scene of a recent transgender-related case, that being the murder of Ukea Thomas and Stephanie Davis on August 12. While there was no laughing this time, some have still pointed to alleged "rough treatment" of the bodies by members of the fire department.

When it comes to police officers, there is definitely no shortage

of cases to look at. Transgendered people have likely been abused by police officers for as long as both have existed — and even though it is an old problem, it does not show any clear signs of abating. Here's a couple quick examples.

Jeremy Burke, a 37-year-old transman, has filed a case against San Francisco to the tune of \$25 million. He is claiming that police assaulted him in a friend's apartment, and that additional abuse happened in jail, where he was strip searched by a female jailer, was subjected to offensive comments about his genitals, and even had a dress tossed at him. If successful, Burke's case will be the

second victory against local law enforcement; Victoria Schneider, a transgendered woman, won a \$750,000 judgment due to an unjustified strip-search.

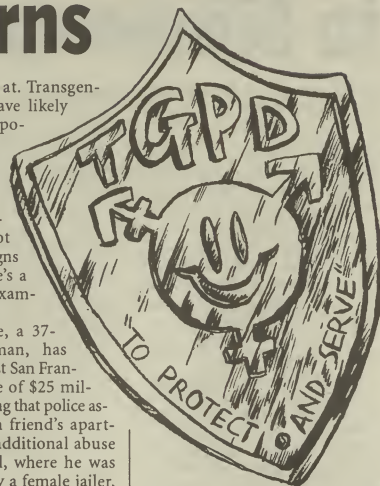
In another suit, a Canadian woman, Alexandria Tucker, is suing the United

States after she was ill-treated by police, was at one point denied legal counsel, and ended up spending a little over two years in a maximum security men's prison in Montana. This after she had been assaulted by an acquaintance.

Don't get me wrong. I do not know if there is any merit to Burke or Tucker's cases. I do not know them, and cannot say one way or another. What I'm more concerned with here is the treatment they may have faced once they were in custody. Given that I have seen plenty of other cases before theirs, I do find myself assuming a certain level of truth in their stories.

The real reason I don't want to get into the minutiae of their cases is simple, and it goes right back to the start of this column. Trust and respect.

From my earliest days I was taught to trust and respect firefighters and police. When I read of cases like Hunter, Burke, Schneider, and Tucker, that respect I was brought up with is eroded. If I am to respect those who are there to protect me, then it only stands to reason that they should show respect to people like me.



Making fun of a person's genitals — whether they are in custody in a jail or dying in the middle of the road — is not my idea of respect. Nor is locking a female appearing person in a men's prison, or tossing a dress at an obviously male prisoner.

To me, a lawsuit is a last resort. If these cases have had to reach that point, then I wonder what sort of policies were in place with these departments. Certainly, law enforcement in San Francisco has had some sensitivity training, and is subject to the city's transgender anti-discrimination ordinance, but I am equally certain that Washington, D.C. had no policy in place when Tyra Hunter lay bleeding in the street, or that Montana law enforcement did not have policies when Alexandria Tucker was taken into police custody.

It remains to be seen if Burke and Tucker's cases will make for any alterations to police rules, but I would think that the threat of losing real money might be enough to change some fire and police service policies, and cause some much-needed reprimands against those who would abuse transgendered people.

Maybe cases like these are necessary for building departments that do show respect and trust to those like me, so that I can show them the respect and trust I was brought up to believe in. ▼

Gwen Smith notes that not all cops and firefighters are bad people. She can be found on the Web in Gay.com's "Transgender Gazebo," and at www.gwensmith.com.

Our Man Friday

◀ previous page

erosexual couples are allowed such contact so long as it is not "prolonged," but same-sex kisses and hugs are prohibited unless they involve relatives. The United States Court of Appeal for the Ninth Circuit rejected the state's argument that the prohibition protects prisoners from bias and abuse.

A good appointment by Gray Davis: The governor last week appointed Teri Jackson, a former assistant district attorney, to the San Francisco Superior Court, making Jackson the first African American woman on the San Francisco bench.

Members of the community are invited to a celebration of the

life of gay political consultant Robert Barnes, who died August 9. The memorial takes place on what would have been Barnes's 43rd birthday, Monday, August 26, at 6 p.m. in the City Hall Rotunda. A reception will follow.

My "Quote of the Week" comes from GOP gubernatorial candidate Bill Simon, in a deposition, when asked why he does not know about the investments of his own company: "My dad ... used to say, 'Tell me what time it is, don't tell me how the watch is made.' And there's some things you don't necessarily need to know."

And how was your week? ▼

Got a political tip? E-mail WayneFridaySF@aol.com.



Express check-out

by Jane Warner

The Gap, 1975 Market, August 15, 1:45 p.m.: A man walked into the Gap store holding a brown paper sack, bent down near a display table, and began shoving several stacks of jeans into the bag. Seeing this, a clerk approached the man and asked him what he was doing. The man stood up, lifted his shirt, and revealed the butt of a large gun in his waistband. "What are you going to do about it?" the suspect asked. Fearing for his life, the clerk backed away, and the suspect walked out of the store with the bag full of jeans. Described as African American, 6 feet 2 inches, 200 pounds, 24 years old, wearing a black T-shirt, black leather coat, and black jeans, the suspect walked east on Market toward Duboce, but responding police were unable to locate him. It is estimated that 24 pairs of jeans were stolen, valued at about \$1,500.

Cut and run

18th and Collingwood, August 10, 4:35 a.m.: While in his car at a stop sign, a driver waited for a group of young men in front of him to cross the street. As they passed, one of the young men yelled, "What's your problem, bitch?" and banged on the car's window. The driver got out and confronted him, and a verbal argument ensued. Suddenly the suspect pulled out a large knife and angrily slashed the driver across the face. The suspect and his

friends fled, and responding police could not locate them. The next day, however, a police sergeant opened a news rack at 18th and Collingwood and discovered a 13-inch knife inside. The knife fit the description of the weapon used in the previous night's assault. The sergeant booked the knife into evidence.

Stairway to hell

200 block of Diamond, August 9, 10 a.m.: A man who was sitting on the steps of a residence suddenly was approached by two men who sat down on either side of him. Fearful, the man looked down and saw one of the men holding a small semi-automatic handgun. "We'll take that," stated one of the suspects, who reached for the small satchel around the man's neck. Afraid for his life, the man gave the two suspects the bag and the armed robbers walked southbound on Diamond then westbound on 18th Street. The thieves are described as African American, in their early 20s. The alleged gunman had a small Afro with a red dyed tuft of hair, and was wearing eyeglasses with brown tinted lenses.

Air Supply

300 block of Dolores, August 10, 3:50 a.m.: A woman called 911 after waking up and seeing a man climb out of her bedroom win-

dow. The woman told police she usually sleeps with the window partially open. As she turned over, she opened her eyes to the sound of a noise and saw the silhouette of a man with a gray hooded sweatshirt climbing out. The woman discovered her wallet missing from her bedside table and a pair of fake diamond earrings gone from her jewelry box. Police officers searched the area and found a man with a gray hooded sweatshirt sitting on the corner of 16th and Dolores. The man was detained and searched, but did not have any of the missing items on him. The woman was brought to the scene, but told officers, "That's him from the back. But I didn't see his face. I can't tell if that was him." The man was released at the scene. ▼

The San Francisco Patrol Special Police, which exclusively serves the Castro District, can be reached at (415) 559-9955.



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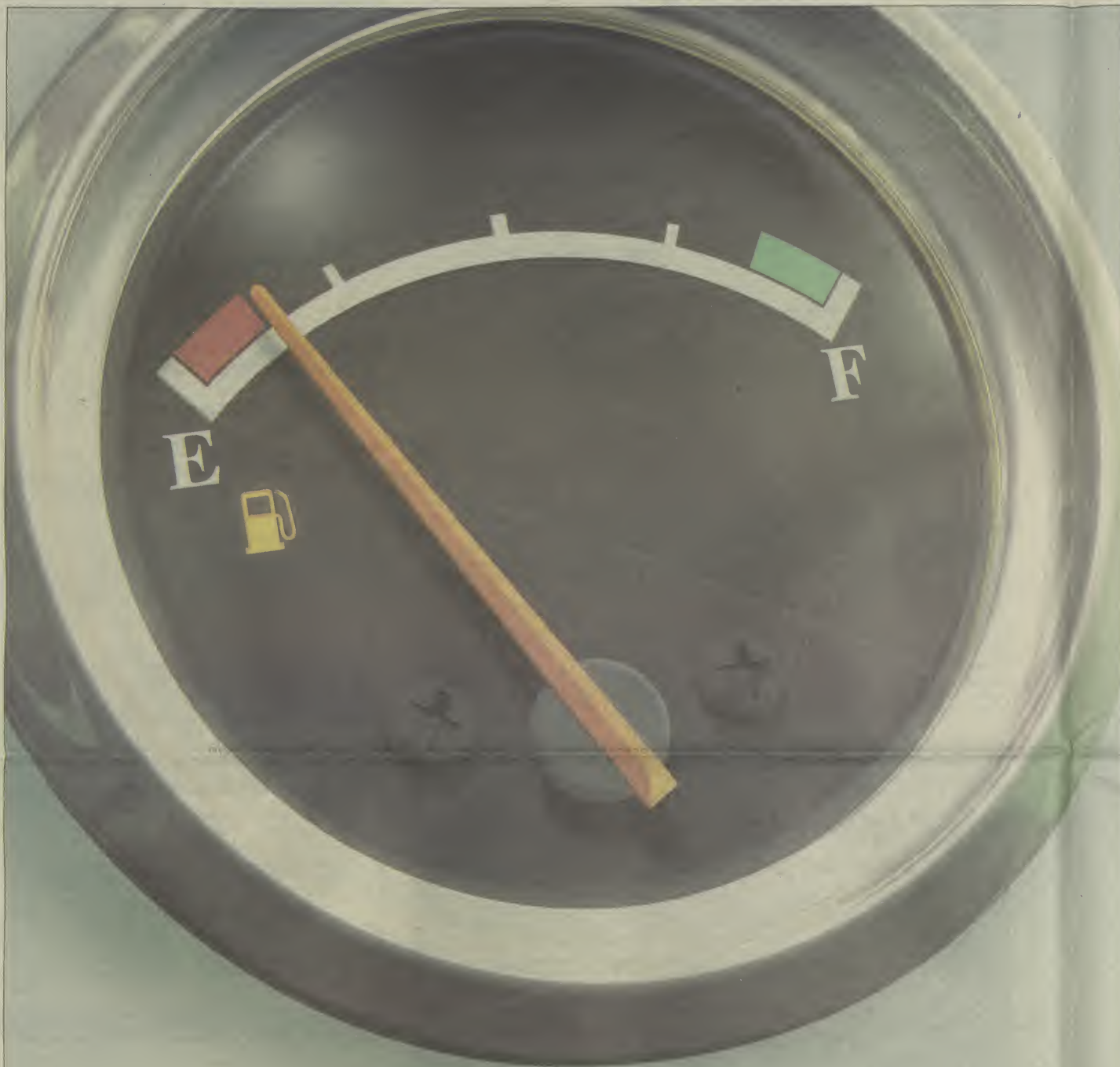
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• Adverse events possibly, probably or definitely related to use of AndroGel in a 1-year follow up (n=106) across all dose levels reported in at least 2% of patients included application site reaction 9.4%, prostate disorder 8.5%, acne 5.7%, and lab test abnormal 4.7%.

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• Androgens are contraindicated in men with carcinoma of the breast, or known or suspected carcinoma of the prostate. Geriatric patients treated with androgens may be at an increased risk for the development of prostatic hyperplasia and prostatic carcinoma.

• To minimize the potential transfer of testosterone to another person, patients should wash their hands immediately with soap and water after application of AndroGel. They should cover the application site(s) with clothing after the gel has dried.

Please see brief summary of prescribing information.

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Fortunately you can replace testosterone with AndroGel® which delivers natural testosterone in a gel that you simply rub into your skin – no patches or injections. As it's absorbed through your skin, AndroGel treats hypogonadism by restoring your testosterone to its normal range.

1. Dobs AS. Androgen therapy in AIDS wasting. *Baillière's Clin Endocrinol Metab* 1998;12:379-390.

2. Grinspoon S, Corcoran C, Askari H, et al. Effects of androgen administration in men with the AIDS wasting syndrome: a randomized, double-blind, placebo-controlled trial. *Ann Intern Med* 1998;129:18-26.

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INDICATIONS AND USAGE

AndroGel® is indicated for replacement therapy in males for conditions associated with a deficiency or absence of endogenous testosterone:

1. Primary hypogonadism (congenital or acquired)—testicular failure due to cryptorchidism, bilateral torsion, orchitis, vanishing testis syndrome, orchiectomy, Klinefelter's syndrome, chemotherapy, or toxic damage from alcohol or heavy metals. These men usually have low serum testosterone levels and gonadotropins (FSH, LH) above the normal range.
2. Hypogonadotropic hypogonadism (congenital or acquired)—idiopathic gonadotropin or luteinizing hormone-releasing hormone (LHRH) deficiency or pituitary-hypothalamic injury from tumors, trauma, or radiation. These men have low testosterone serum levels but have gonadotropins in the normal or low range.

AndroGel® has not been clinically evaluated in males under 18 years of age.

CONTRAINDICATIONS

Androgens are contraindicated in men with carcinoma of the breast or known or suspected carcinoma of the prostate.

AndroGel® is not indicated for use in women, has not been evaluated in women, and must not be used in women.

Pregnant women should avoid skin contact with AndroGel® application sites in men. Testosterone may cause fetal harm. In the event that unwashed or unclothed skin to which AndroGel® has been applied does come in direct contact with the skin of a pregnant woman, the general area of contact on the woman should be washed with soap and water as soon as possible. *In vitro* studies show that residual testosterone is removed from the skin surface by washing with soap and water.

AndroGel® should not be used in patients with known hypersensitivity to any of its ingredients, including testosterone USP that is chemically synthesized from soy.

WARNINGS

1. Prolonged use of high doses of orally active 17-alpha-alkyl androgens (e.g., methyltestosterone) has been associated with serious hepatic adverse effects (peliosis hepatis, hepatic neoplasms, cholestatic hepatitis, and jaundice). Peliosis hepatis can be a life-threatening or fatal complication. Long-term therapy with testosterone enanthate, which elevates blood levels for prolonged periods, has produced multiple hepatic adenomas. Testosterone is not known to produce these adverse effects.
2. Geriatric patients treated with androgens may be at an increased risk for the development of prostatic hyperplasia and prostatic carcinoma.
3. Geriatric patients and other patients with clinical or demographic characteristics that are recognized to be associated with an increased risk of prostate cancer should be evaluated for the presence of prostate cancer prior to initiation of testosterone replacement therapy. In men receiving testosterone replacement therapy, surveillance for prostate cancer should be consistent with current practices for eugonadal men (see PRECAUTIONS: Carcinogenesis, Mutagenesis, Impairment of Fertility and Laboratory Tests).
4. Edema with or without congestive heart failure may be a serious complication in patients with preexisting cardiac, renal, or hepatic disease. In addition to discontinuation of the drug, diuretic therapy may be required.
5. Gynecomastia frequently develops and occasionally persists in patients being treated for hypogonadism.
6. The treatment of hypogonadal men with testosterone esters may potentiate sleep apnea in some patients, especially those with risk factors such as obesity or chronic lung diseases.

PRECAUTIONS

Transfer of testosterone to another person can occur when vigorous skin-to-skin contact is made with the application site (see Clinical Studies). The following precautions are recommended to minimize potential transfer of testosterone from AndroGel®-treated skin to another person:

- Patients should wash their hands immediately with soap and water after application of AndroGel®.
- Patients should cover the application site(s) with clothing after the gel has dried (e.g., a shirt).
- In the event that unwashed or unclothed skin to which AndroGel® has been applied does come in direct contact with the skin of another person, the general area of contact on the other person should be washed with soap and water as soon as possible. *In vitro* studies show that residual testosterone is removed from the skin surface by washing with soap and water.

Changes in body hair distribution, significant increase in acne, or other signs of virilization of the female partner should be brought to the attention of a physician.

General

- The physician should instruct patients to report any of the following:
 - Too frequent or persistent erections of the penis.
 - Any nausea, vomiting, changes in skin color, or ankle swelling.
 - Breathing disturbances, including those associated with sleep.

Information for Patients

Advise patients to carefully read the information brochure that accompanies each carton of 30 AndroGel® single-use packets.

Advise patients of the following:

- AndroGel® should not be applied to the scrotum.
- AndroGel® should be applied once daily to clean, dry skin.
- After application of AndroGel®, it is currently unknown for how long showering or swimming should be delayed. For optimal absorption of testosterone, it appears reasonable to wait at least 5-6 hours after application prior to showering or swimming. Nevertheless, showering or swimming after just 1 hour should have a minimal effect on the amount of AndroGel® absorbed if done very infrequently.

Laboratory Tests

1. Hemoglobin and hematocrit levels should be checked periodically (to detect polycythemia) in patients on long-term androgen therapy.
2. Liver function, prostatic specific antigen, cholesterol, and high-density lipoprotein should be checked periodically.
3. To ensure proper dosing, serum testosterone concentrations should be measured (see DOSAGE AND ADMINISTRATION).

Drug Interactions

Oxyphenbutazone: Concurrent administration of oxyphenbutazone and androgens may result in elevated serum levels of oxyphenbutazone.

Insulin: In diabetic patients, the metabolic effects of androgens may decrease blood glucose and, therefore, insulin requirements.

Propranolol: In a published pharmacokinetic study of an injectable testosterone product, administration of testosterone cypionate led to an increased clearance of propranolol in the majority of men tested.

Corticosteroids: The concurrent administration of testosterone with ACTH or corticosteroids may enhance edema formation; thus, these drugs should be administered cautiously, particularly in patients with cardiac or hepatic disease.

Drug/Laboratory Test Interactions

Androgens may decrease levels of thyroxine-binding globulin, resulting in decreased total T4 serum levels and increased resin uptake of T3 and T4. Free thyroid hormone levels remain unchanged, however, and there is no clinical evidence of thyroid dysfunction.

Carcinogenesis, Mutagenesis, Impairment of Fertility

Animal Data: Testosterone has been tested by subcutaneous injection and implantation in mice and rats. In mice, the implant induced cervical-uterine tumors, which metastasized in some cases. There is suggestive evidence that injection of testosterone into some strains of female mice increases their susceptibility to hepatoma. Testosterone is also known to increase the number of tumors and decrease the degree of differentiation of chemically induced carcinomas of the liver in rats.

Human Data: There are rare reports of hepatocellular carcinoma in patients receiving long-term oral therapy with androgens in high doses. Withdrawal of the drugs did not lead to regression of the tumors in all cases.

Geriatric patients treated with androgens may be at an increased risk for the development of prostatic hyperplasia and prostatic carcinoma.

Geriatric patients and other patients with clinical or demographic characteristics that are recognized to be associated with an increased risk of prostate cancer should be evaluated for the presence of prostate cancer prior to initiation of testosterone replacement therapy.

In men receiving testosterone replacement therapy, surveillance for prostate cancer should be consistent with current practices for eugonadal men.

Pregnancy Category X (see Contraindications)—Teratogenic Effects: AndroGel® is not indicated for women and must not be used in women.

Nursing Mothers: AndroGel® is not indicated for women and must not be used in women.

Pediatric Use: Safety and efficacy of AndroGel® in pediatric patients have not been established.

ADVERSE REACTIONS

In a controlled clinical study, 154 patients were treated with AndroGel® for up to 6 months. Adverse events possibly, probably or definitely related to the use of AndroGel® and reported by ≥1% of the patients are listed in Table 1.

Table 1. Adverse Events Possibly, Probably or Definitely Related to Use of AndroGel® in the Controlled Clinical Trial

Adverse Event	5 g	7.5 g	10 g
Acne	1%	3%	8%
Alopecia	1%	0%	1%
Application Site Reaction	5%	3%	4%
Asthenia	0%	3%	1%
Depression	1%	0%	1%
Emotional Lability	0%	3%	3%
Gynecomastia	1%	0%	3%
Headache	4%	3%	0%
Hypertension	3%	0%	3%
Lab Test Abnormal*	6%	5%	3%
Libido Decreased	0%	3%	1%
Nervousness	0%	3%	1%
Pain Breast	1%	3%	1%
Prostate Disorder**	3%	3%	5%
Testis Disorder	3%	0%	0%

*Lab test abnormal occurred in nine patients with one or more of the following events: elevated hemoglobin or hematocrit, hyperlipidemia, elevated triglycerides, hypokalemia, decreased HDL, elevated glucose, elevated creatinine, or elevated total bilirubin.

**Prostate disorders included five patients with enlarged prostate, one patient with BPH, and one patient with elevated PSA results.

The following adverse events possibly related to the use of AndroGel® occurred in fewer than 1% of patients: amnesia, anxiety, discolored hair, dizziness, dry skin, hirsutism, hostility, impaired urination, paresthesia, penis disorder, peripheral edema, sweating, and vasodilation.

In this clinical trial of AndroGel®, skin reactions at the site of application were occasionally reported with AndroGel® but none was severe enough to require treatment or discontinuation of drug.

Six (4%) patients in this trial had adverse events that led to discontinuation of AndroGel®. These events included the following: cerebral hemorrhage, convulsion (neither of which were considered related to AndroGel® administration), depression, sadness, memory loss, elevated prostate specific antigen and hypertension. No AndroGel® patients discontinued due to skin reactions.

In an uncontrolled pharmacokinetic study of 10 patients, two had adverse events associated with AndroGel®; these were asthenia and depression in one patient and increased libido and hyperkinesia in the other. Among 17 patients in foreign clinical studies there was one instance each of acne, erythema and benign prostate adenoma associated with a 2.5% testosterone gel formulation applied dermally.

One hundred six (106) patients have received AndroGel® for up to 12 months in a long-term follow-up study for patients who completed the controlled clinical trial. The preliminary safety results from this study are consistent with those reported for the controlled clinical trial. Table 2 summarizes those adverse events possibly, probably or definitely related to the use of AndroGel® and reported by at least 1% of the total number of patients during long-term exposure to AndroGel®.

Table 2. Incidence of Adverse Events Possibly, Probably or Definitely Related to the Use of AndroGel® in the Long-Term, Follow-up Study

Adverse Event	Dose of AndroGel®		
	5 g	7.5 g	10 g
Lab Test Abnormal*	4.2%	0.0%	6.3%
Peripheral Edema	1.4%	0.0%	3.1%
Acne	2.8%	0.0%	12.5%
Application Site Reaction	9.7%	10.0%	3.1%
Prostate Disorder**	2.8%	5.0%	18.8%
Unintentional Impaired	2.8%	0.0%	0.0%

*Lab test abnormal included one patient each with elevated GGT, elevated hematocrit and hemoglobin, increased total bilirubin, worsened hyperlipidemia, decreased HDL, and hypokalemia.

**Prostate disorders included enlarged prostate, elevated PSA results, and in one patient, a new diagnosis of prostate cancer; three patients (one taking 7.5 g daily and two taking 10 g daily) discontinued AndroGel® treatment during the long-term study because of such disorders.

DRUG ABUSE AND DEPENDENCE

AndroGel® contains testosterone, a Schedule III controlled substance as defined by the Anabolic Steroids Control Act. Oral ingestion of AndroGel® will not result in clinically significant serum testosterone concentrations due to extensive first-pass metabolism.

OVERDOSAGE

There is one report of acute overdosage by injection of testosterone enanthate: testosterone levels of up to 11,400 ng/dl were implicated in a cerebrovascular accident.

DOSAGE AND ADMINISTRATION

The recommended starting dose of AndroGel® 1% is 5 g delivering 5 mg of testosterone systemically, applied once daily (preferably in the morning) to clean, dry, intact skin of the shoulders and upper arms and/or abdomen. Upon opening the packet(s), the entire contents should be squeezed into the palm of the hand and immediately applied to the application sites. Application sites should be allowed to dry for a few minutes prior to dressing. Hands should be washed with soap and water after AndroGel® has been applied.

Do not apply AndroGel® to the genitals.

Serum testosterone levels should be measured approximately 14 days after initiation of therapy to ensure proper dosing. If the serum testosterone concentration is below the normal range, or if the desired clinical response is not achieved, the daily AndroGel® 1% dose may be increased from 5 g to 7.5 g and from 7.5 g to 10 g as instructed by the physician.

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Marijuana initiative makes Arizona ballot

United Press International

An initiative that would decriminalize possession of small amounts of marijuana will appear on Arizona's general-election ballot this fall, state officials said last week.

Proposition 203, also known as the "Drug Medicalization, Prevention, and Control Act of 2002," would make possession of 2 ounces or less of marijuana a civil violation punishable by a fine of no more than \$250. The fine could be waived by taking a drug

education class, the initiative said.

A sampling of submitted voter signatures indicated that Proposition 203 supporters included 164,264 signatures, or 161.5 percent of the minimum needed, the secretary of state's office said.

Besides reducing penalties for marijuana possession from a low-level felony, the law would allow doctors to recommend, rather than prescribe marijuana for qualifying patients. Currently under Arizona's 1996 law, doctors who want to prescribe marijuana to their patients have been discouraged by threats of federal

criminal charges. The 1996 initiative was approved by 65.4 percent of registered voters in Arizona.

The proposition would also require the state Department of Public Safety to distribute confiscated marijuana for free to those who receive doctors' recommendations. However, patients who qualify for medical use will not be able to sell or otherwise distribute the marijuana provided to them by the state. Proposition 203 reads that all qualified patients must be Arizona residents. The law would also acknowledge that there is a legitimate medical use for marijuana. ▼



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Detour

◀ page 1

the courts, the Detour is expected to get a facelift over the next two weeks. The repairs are badly needed, said Sam LaBelle, who has been the Detour's music coordinator in charge of the bar's DJs, music, and sound for the last 17 years.

"Don Minke has been the sole owner for the last many years. All the other owners passed away and he really lost interest in the place," said LaBelle. "Les enjoys the space and he wants it to be bigger and better. I am very optimistic it is going to be even better than it was before."

Plans for the bar's remodel in-

clude replacing the mechanics of the bar, fixing the plumbing, repainting, new lighting, and adding four plasma screens for visuals. LaBelle said fears that the remodel will alter the seedy atmosphere of the Detour are unfounded.

"It is not going to be like the Badlands. It is still going to be a sexy, gay bar," said LaBelle, who met with Natali several times to discuss what changes needed to be made to the place. "If something gets a notoriety for being sleazy, that is from the clientele not the building. If the same kind of people keep coming it is going to be the same kind of bar."

But one signature look of the Detour will change.

"The venerable old fence in there is going to be chopped

down," said LaBelle. "There will be a shorter fence with added visuals. It will really open up the space a bit more."

As for the duel between Bronstein and Natali over ownership of the Castro's most notorious dive bar, LaBelle said he had asked Minke about the sale but that the owner remained vague about what had happened.

"When we had our meeting, I did ask him about that. He said Greg was a really nice guy and we were in negotiations. At some point when the ball was in Greg's court he dropped it. From what I hear, Les was there and offered more money," said LaBelle. "Les should not be looked at as the bad guy. He couldn't do anything that he wasn't allowed to do." ▼

Condoms

◀ page 1

reinfecting with another strain of HIV to transmitting other STDs, health officials argue being positive does not mean men are free to practice unsafe sex.

According to Project Inform, when both partners live with HIV, they need to consider several points when discussing safer sex. The agency warns that infections like cytomegalovirus (CMV), human papillomavirus (HPV), herpes, and hepatitis (B and C) among others, remain major concerns and can be potentially deadly infections in people living with HIV.

And according to the agency, re-infection with drug-resistant or more aggressive strains of HIV remains a theoretical possibility and must be considered by positive partners when negotiating safer sex.

The city's new Healthy Penis 2002 campaign is helping HIV prevention workers address those HIV positive men who choose not to use condoms. While the focus of the campaign is to get all men who have sex with men to get tested for syphilis, it is also giving outreach workers a way to talk to positive men about the dangers of having unprotected sex.

"One reason the syphilis campaign gave me a way into SOMA [South of Market] is there's a positive-on-positive barebacking community there. They have sex barrier-free," said Teddy Partridge, the Stop AIDS Project's SOMA neighborhood organizer. "Because of the syphilis outbreak, I have a way to talk to these guys about using a condom and the importance of having safe sex. Sixty percent of the syphilis cases are among positive men."

It is just the latest in a series of methods prevention officials have been employing over the last cou-

ple of years to encourage not only negative men but positive men to use condoms. From creating special social groups for positive guys to targeted social marketing campaigns, health officials are putting more resources and time into educating positive men about the importance of using condoms.

As part of this new approach, the Centers for Disease Control and Prevention has allocated \$3.8 million this year to fund "Prevention for Positives" programs in California, Maryland, and Wisconsin.

No matter if the campaigns are directed at men who are positive or negative, health officials contend the message about using condoms is the same.

"The point is you need one in your pocket every time you are going to have sex," said Partridge. ▼

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AIDS confab wrap-up, part 3

by Michael Lauro,
Survive AIDS Writers Pool

In the first two parts of this series on the XIV International AIDS Conference recently concluded in Barcelona, we looked at the opening ceremonies, the first plenary session, and some issues from the treatment and public policy tracks of the conference. This series now concludes as we turn to the activist role at the conference, briefly review some prevention presentations and comment on the closing ceremonies.

Activism

Would it really be an international AIDS conference without AIDS activists? Activists, especially those from Philadelphia, Oakland, New York, Paris, and South Africa, arrived in Barcelona with an agenda and repeatedly brought it through the doors of the exhibition hall and even on to the lecture hall stage during a speech by U.S. Health and Human Services Secretary Tommy Thompson.

The first major demo came as activists entered the exhibition hall crammed with high-tech Pharma booths plying their wares, surrounded the Roche booth, taped it off with neon yellow tape stamped in black with the word "caution," and demanded to speak with the highest ranking Roche official attending the conference.

Members of ACT UP/Paris, John Iversen from ACT UP/East Bay, and South Africans Mark Heywood and Nomfundo Dubula from the Treatment Action Campaign

sought reductions in the price of Roche's drug nelfinavir on par with reductions made by other drug companies for AIDS meds in South Africa. According to the group Doctors Without Borders, while other drug companies lowered the cost of their AIDS drugs some 70 percent in southern Africa, Roche's best was only 50 percent.

This confrontation followed a nonresponsive meeting held with Roche representatives in South Africa one week before the conference began. Nelfinavir is priced so high that, according to Roche's own internal reports, virtually no one accesses it, even those South Africans with drug insurance. Sales of the drug there amounted to only a few thousand rand per year.

The group also demanded that Roche perform its PCR (viral load) testing for children in Africa without profit. Given the reductions by other drug companies in Africa, the costs of diagnostic testing such as the PCR testing Roche controls can exceed the cost of frontline AIDS medications, now estimated at only \$100 (U.S.) per month. Other cheaper alternatives to HIV serostatus, CD4, viral load, and resistance monitoring tests may soon offer some relief in this area.

Finally, activists were upset by the access delays for Roche's drug, T-20. Roche Vice President David Reedy said he was not fully aware of all these issues but agreed to look into them quickly. Admittedly, T-20 is a very difficult drug to produce compared to other AIDS meds and the company has been faced with production problems for this drug. They've even had to build a new plant to produce the complicated 26-step drug.

Activists did get Reedy to agree "not to contest any generic copies of Roche wholly-owned drugs that come to market at a lower cost in seven of the poorest and hard hit nations of southern Africa." He also agreed that Roche would "issue non-exclusive voluntary licenses to generic companies" to allow this process to move forward.

On another day, activists had a giant 40 foot replica of a Coke bottle poised at the entrance of the exhibition hall with the word

"Greed" plastered down its side. The issue here is that it takes hundreds of thousand of workers in South Africa to bring Coke to market, including bottlers, truckers, and white-collar workers. But, by outsourcing most of the blue-collar functions whose uninsured workforce is primarily black and estimated 20 percent HIV-positive, Coke effectively washes its hands of its corporate responsibility to provide its "workers" with health insurance. Coca-Cola, therefore, only provides insurance to a limited white-collar, predominately HIV-negative, white workforce.

There were a few other smaller protests. However, the last major demo and the one that received the most media

attention was directed at Secretary Thompson. Activists from the Health Gap Coalition and ACT UP members from Philadelphia and New York stormed the stage and effectively drowned out the cabinet secretary's speech by chanting "where's the \$10 billion?" — a reference to the U.N. estimate of the United States' fair share to the global AIDS fund. At present, the U.S. is only committed to about \$500 million.

Louis Sullivan, a former HHS secretary in the Reagan administration and himself the target of similar actions more than 15 years ago, was seated in the front row. The subsequent media coverage produced a storm of hate mail to the ACT UP/New York Web site, including these indelicate comments: "As far as I'm concerned, the more of you freaks that die from aids [sic], the better off this world will be." Another wrote that, "In the good old days they would have shot asshole groups like you on the White House lawn." But my favorite comment was: "If you FAGS quit puttin' it up your INFECTED asses, AIDS would be under control. More money??? HELL NO!!! You want to reduce AIDS in the U.S.? Drop a fuckin' h-bomb on SF!"

Prevention

UCSF's Dr. Fred Hetch presented data obtained from the local Options project that followed HIV-positive patients and their

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CONTINUE TO TELL THE STORY...

OBITUARIES

Police trainee

◀ page 1

halls of the academy with a uniformed police escort ostensibly, according to Hoey-Custock, "for his own protection."

Hoey-Custock said he feared that even if he graduated from the academy, he would face antagonism and lack of support on the streets from other cops for breaking the code of silence, for being, as Hoey-Custock said, a "snitch."

The Internal Affairs investigation went on for 14 weeks. All the while, Hoey-Custock said, "These guys were making jokes, doing little comic skits with flailing arms and swiveling hips. During one of these routines one officer said loudly to another, 'Hey girl, whacha doin?'" and then leaned over and hugged and kissed the other." According to Hoey-Custock, all the officers then "burst into laughter as they looked over at me."

When Hoey-Custock complained to his supervisor, he said she told him that he would "have to develop a thicker skin."

The final test of the academy session, which all trainees had to pass or be failed out of the academy, was in weaponless defense. It was administered by Endaya.

"The test was on a Saturday. On Friday the results came down from Internal Affairs," said Hoey-Custock. The three trainees who had been suspended were expelled from the academy.

During the test, Hoey-Custock was required to find all the weapons concealed on another cop, who was pretending to be a suspect, seven or eight in all, including a set of brass knuckles under a large dive watch. Hoey-Custock missed the brass knuckles.

"I was rolled out of the academy the next day," Hoey-Custock said. "But they had the whole test on video tape. The tape also showed that another trainee officer missed a weapon. He had missed a knife. But everybody else passed the test except me."

Hoey-Custock was the only one of his 30-member class who did not graduate.

"I had no job. I had a lot of bills. I wasn't happy in the East Bay. So I went back to my former job as a San Francisco sheriff," he said.

He sued on October 23, 1998 under California's Fair Employment and Housing Act. He said he pursued his case without institutional support or much encouragement. "Everybody said I'm just a whiner," he said.

His first victory came two and a half years later in February 2001, when an Oakland trial jury found unanimously for him,

doubling his requested damages. But the city of Oakland appealed the jury's verdict to the California Court of Appeal, which finally ruled last Thursday.

Hoey-Custock's lawyer, John Scott, said that the city of Oakland's vigorous defense and subsequent appeal of the case was typical of governments.

"Government entities make political decisions. Government lawyers defend their management and supervisory employees regardless of the merits and regardless of the truth. It's been my experience that they make political decisions, not business decisions," Scott said.

In the intervening years Hoey-Custock attended the San Francisco Police Academy and has been working for 18 months as a San Francisco police officer. He is assigned to Southern Station and works nights.

As to what he will do with the \$500,000, Hoey-Custock said, "I don't even realize that it's happened. It hasn't sunk in. I'm so drained, I think I'll just go back to work."

Supervising Oakland City Attorney Randy Hall did not return repeated calls from the B.A.R. seeking comment. ▼

Joseph Veazey

Joseph Veazey, born April 23, 1960, was called to the final roundup May 8, 2002, at San Francisco General Hospital. A man who loved cowboy boots, he was a Texan who never made it to the White House. Although he had few ties to family or friends, those who did know Joseph knew he had a kind and honorable soul. Described as a self-made man and a man of few words, yet he had a great sense of humor. He played pool like a pro, and we like to picture him now sinking 3-cushion shots in a billiards parlor somewhere in that Great Beyond. He will be remembered by his friends and staff at San Francisco General Hospital and Laguna Honda Hospital. Donations in his name may be made to Project Open Hand, 730 Polk St., San Francisco, CA 94109; phone (415) 447-2326.

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Obituaries must be typed and no longer than 200 words. We reserve the right to edit. If you're submitting a photo of the deceased, write their name on the back. If you include a SASE for the photo's return, write the person's name on the inside of the envelope flap. All obituaries must include a contact name and phone number. Deadline for obituaries is Monday at 5 p.m., with the exception of special display ad obituaries, which must be submitted by Friday at 3 p.m.

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E. Bay Pride

◀ page 3

as well as highlight that the lesbian population in the Bay Area is concentrated in this great city," said Peggy Moore, march coordinator.

Wrapping up East Bay Pride will be "A Gay Night Out" at Six Flags Marine World in Vallejo on Friday, September 6. The entire park - from rides to attractions - is reserved for LGBT folks and allies; \$35 at the gate gets you in.

More information on the next two weeks of events can be found at www.eastbaypride.org. ▼

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Bad boys

by Jim Provenzano

While it may not get the high profile coverage of its cousin, tennis, the sport of badminton regularly sees avid participation at Gay Games events and other tournaments.

Dale Allison is taking the international aspect of the global gay sports event further. His partner, Don Barclay, lives in New Zealand. Gay Games will mark their first time playing together, but it's an acquaintance that goes back to Gay Games V in Amsterdam.

"I was looking for a mixed partner," said Allison. "One of the women from Sacramento got hurt, so she was left without a partner. Her doubles partner was playing with a guy from New Zealand, and we both ended up in quarter finals. I met him through my mixed doubles partner. They won gold. We got bronze."

Although they've never played together, Allison had seen Barclay excel in the finals. "With the Gay Games, it's kind of hit and miss on partners."

Allison will compete in badminton (level B+) in Sydney. So far, he's won three bronze medals in badminton (mixed and men's doubles). The El Cerrito native first played badminton in gym class tournaments.

"It was very low level play, but my partner was a little more serious," said Allison. They played outside of high school, and Allison's skills grew. His playing continued off and on through his studies at the University of California, Berkeley and the University of Santa Clara, and now between his job as a project manager in telecommunications.

Why has this somewhat underdog court game stuck through his life?

"The game is so fast," Allison said of the birdies, which travel up to 200 mph. "I used to play tennis, but prefer badminton. Next to hula, it's a sport with the fastest traveling ball."

The main physical concern, he said, "is on the knees. With constant starts and stops, you're changing directions constantly. It's quite different than the backyard kid's version."

Down on the farm

Allison's partner down under, Barclay, lives in Taika, Lower Hutt, New Zealand, where he's a floor manager for a local newspaper, a job he's held for 16 years.

Born in Patea, a small town on the west coast of the North Island of New Zealand, Barclay worked on dairy farms, until meeting his first partner at age 29, with whom



Dale Allison, bad(minton) boy.

he started a sheep and beef farm in the Wairarapa. He eventually moved to the capital city, Wellington.

"I started playing badminton when I was about 12 and have been playing for most of the time since," Barclay said. He has fond memories of his previous victories.

"When I won my first gold medal at Vancouver, I received at my hotel a six-page fax from my work colleagues congratulating me on my win. When I eventually returned to New Zealand after Vancouver I received a letter from the Wellington Badminton Association also congratulating me, as did my own club here in Wellington, the Southern Badminton Club."

This will be his third Games teaming up with Peggy Bennington from San Francisco in the mixed doubles, where they won gold at both New York and Amsterdam. In total, Barclay's won six gold and two bronze medals.

"I have been lucky as there has been no negative feedback in either my workplace or local badminton club once people found out I was gay — it is not an issue as far as they are concerned."

For Allison, it's also about the game. "I play every week. All the Games have been great. New York Gay Games was a lot of fun, despite the 100-degree temperatures in a hot gym without air conditioning. Still, I had so much fun."

He looks forward to making more friends this fall in Sydney.

How to play

Badminton matches comprise the best of three games. Each game starts at 0-0 (called "love-all"). If the serving side wins a rally, it scores a point, and serves again but from the alternate service court. If the receiving side wins the rally, the score remains

unchanged and the service passes to the next player in turn. In singles, this is the opponent: in doubles it's either the partner or, if both players have just had a turn of serving, one of the opponents.

In men's singles and men's doubles, 15 points wins a game. However, if the score reaches 14-14, the side which first reached 14 can choose either to play to 15, or to set the game to 17 points. The final score will reflect the sum of the points won before setting plus the points gained in setting.

Scoring in women's singles, women's doubles and mixed doubles is slightly different. Eleven points wins a game and there is the option to set to 13 points at 10-10.

For more info, visit www.usabadminton.org or www.world-badminton.com.

Courtly

Amelie Mauresmo, a champion in badminton's cousin, tennis, won the finals over Jennifer Capriati in last week's Montreal tournament.

Congratulations to Mauresmo, one of the two proud out lesbians in professional tennis.

Many years ago, Capriati (with Chris Evert) was quoted in the *National Enquirer* about how they wanted to "clean up our sport" because of all the lesbians that were attracted to women's tennis.

Ms. Cappy ended up being the one "cleaned."

Gym dandy

As the one-year anniversary of September 11 approaches, San Francisco park commissioners voted to remember Mark Bingham of United Airlines Flight 93 by renaming a public gymnasium in his honor.

Recreation and Park Department spokeswoman Becky Ballinger said the vote last Thursday came about following a request months ago by Bingham's surviving friends. The Eureka Valley Recreation Center hosts numerous GLBT sports groups.

Bingham, 31, was one of the passengers on the United Airlines flight that crashed in rural Pennsylvania.

It will take a month or two to have a suitable plaque made to make the name change official, Ballinger said. A public ceremony will be held this fall.

Don't anyone tell Lisa Beamer. That publicity hog'll "Let's Roll" all over anything related to memorials.

For a great 9/11 memorial, visit www.blah3.com/timeline.html

For more info on other sports teams and events, visit www.teamsf.org, or me at www.sportscomplex.org. ▼

OutRight

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homosexuality from the people around us. In a world of acceptance, families would celebrate our relationships as they would any straight child's. Major religions would welcome us as God's children and teach that our love is not a sin any more than heterosexual love is. Few would look twice when we walk hand-in-hand down the street.

The attraction of this vision is that its achievement would solve many of the problems we have organized to combat. For example, if we were equally accepted in the lives of the straight people around

us we wouldn't need a law to protect us from discrimination in employment or housing or education because we wouldn't encounter such anti-gay discrimination. I suspect most gay people want acceptance because they know it would make life easier and richer.

But the acceptance model is firmly rejected by both the religious right and the queer left. The religious right fears the full integration of gays into American life because it would entail the death of their moral world view. The queer left opposes acceptance as a goal because they see it as "assimilationist," requiring gays to surrender whatever it is that supposedly makes us distinctive.

next page ▶

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COMMUNITY NEWS

Survive AIDS

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lovers. Some resistant HIV strains were found to transmit and infect partners. This information became a sensational international news story about a looming new mutant resistant virus. The actual data showed that resistant virus infection was very treatable and patients who presented with resistant virus had higher T cells – indicating that such virus might actually cause less initial damage to the newly infected immune system.

Local AIDS activists suggested the presentation was intentionally hyped, overblown, and calculated to create a needless media firestorm. Some even suggested that gay men in San Francisco may want to reconsider participation in the program if this is the manner in which the data is manipulated.

The Germans once again provided some of the most compelling prevention visuals we have ever seen. Their booth in the exhibition hall was swamped with people hoarding postcards, posters, and bar coasters with explicit and effective MSM graphics. It made this activist want to gather up all those federal monitors that recently camped out at the Stop AIDS Project along with the so-called activists who invited the feds into our bedrooms, remove the wide stick stuck up their collective ass, and replace it with a broom for them to fly to Germany to see how relatively anemic American HIV prevention efforts really are.

Finally, L. Yvonne Stevenson reported a 13 percent condom failure rate when used for insertive anal fucking.

In other news, according to the CDC, condom use by teenagers in the U.S. stands at 58 percent, up 12 percent since 1991.

Closing ceremonies

Nelson Mandela and Bill Clinton both spoke at the closing ceremonies. Like the opening ceremonies, I skipped them. Clinton apologized to the crowd for not doing more to fight AIDS (like screwing us on needle exchange I suppose), saying he would hold himself accountable to the AIDS community in the future. One conference insider privately confided that the former president collected \$150,000 for this speech. Perhaps Clinton can get an early jump on his promise and turn all that money over to the Global Fund to Fight AIDS. ▼

OutRight

◀ previous page

homosexuality lies its complete elimination as a social category. Under this vision, we would cease to think of people as "gay" or "straight" because the distinction itself would carry no significance. We don't have a word for "left-handed people" and we don't think of them as a distinct kind of person. Identity based on sexual orientation, like identity based on handedness, would not exist. A few years back, a small "post-gay" movement embraced something like erasure.

The erasure model has the advantages of the acceptance model, only more so. The problem is that it seems far-fetched. Not only are we not close to it, we are unlikely ever to be. Few aspects of human behavior have been as subject to obsession, praise, and condemnation as sexuality. And few aspects of human sexuality have received as much attention as homosexuality.

To imagine a world unaware of it is like imagining a world of peace and harmony. In other words, fat chance. ▼

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The Dept. of Consumer Assurance protects San Francisco's citizens by researching consumer complaints regarding the sale of goods and services sold by weight, count or measure. Consumer protection includes testing scales, price scanners and packaged commodities in retail stores, testing incense burners for accuracy, testing gasoline pumps and many other devices. Inspectors regulate quality standards for produce, plants and flowers and complete pest inspections to protect California's billion dollar agriculture crops from diseases. The department protects consumers and businesses from dishonest practices that include fraud, deceptive practices or negligence. The Department also handles insect identification, bee inquiries and provides information about the Alemany Farmers' Market and Alemany Antique & Collectibles Market.

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For more information: San Francisco Department of Consumer Assurance, 501 Cesar Chavez, Suite 109A, San Francisco, CA 94124. (415)824-6100; fax (415)285-8776; TTY: 415-285-1214 Toll Free: (888) 966-SURE (7873); <http://www.sfgov.org/casf>

REQUEST FOR QUALIFICATIONS (RFQ) San Francisco Housing Authority (SFHA)

Solicitation No. 02-600-RFQ-028

The SFHA (Authority) is soliciting Statements of Qualifications from professional firms to provide as-needed Civil Engineer Consultant Services at the Authority's Developments in San Francisco. The Authority intends to select a Consultant based on this Request for Qualifications and enter into a two-year contract in an amount not-to-exceed \$100,000.

The Statement of Qualifications is due by 2:00 P.M. on Thursday, August 29, 2002. The RFQ document is available at the Authority's office located at 440 Turk Street, San Francisco, CA. Contact Jean Chan Wenworth to request a copy by (fax) 415-554-1258, mail to: Procurement@sfha.org

Solicitation No. 02-600-RFQ-021

The SFHA (Authority) is soliciting Statements of Qualifications from professional firms to provide as-needed Electrical Engineer Consultant Services at the Authority's Developments in San Francisco. The Authority intends to select a Consultant based on this Request for Qualifications and enter into a two-year contract in an amount not-to-exceed \$300,000.

The Statement of Qualifications is due by 2:00 P.M. on Thursday, September 12, 2002. The RFQ document is available at the Authority's office located at 440 Turk Street, San Francisco, CA. Contact Jean Chan Wenworth to request a copy by (fax) 415-554-1258, e-mail: Procurement@sfha.org

Solicitation No. 02-600-RFQ-027

The SFHA (Authority) is soliciting Statements of Qualifications from professional firms to provide as-needed Mechanical Engineer Consultant Services at the Authority's Developments in San Francisco. The Authority intends to select a Consultant based on this Request for Qualifications and enter into a two-year contract in an amount not-to-exceed \$150,000.

The Statement of Qualifications is due by 2:00 P.M. on Thursday, August 29, 2002. The RFQ document is available at the Authority's office located at 440 Turk Street, San Francisco, CA. Contact Jean Chan Wenworth to request a copy by (fax) 415-554-1258, e-mail: Procurement@sfha.org

The City and County of San Francisco encourages public outreach. Articles are translated into several languages to provide better public access. The newspaper makes every effort to translate the articles of general interest correctly. No liability is assumed by the City and County of San Francisco or the newspapers for errors and omissions.

STATEMENT FILE 259427

The following person(s) are doing business as: Fitz Training & Consulting, 26 Museum Way, San Francisco, Ca. 94114. This business is conducted by an individual signed Brian J. Fitzgibbons. The registrant(s) commenced to transact business under the above listed fictitious business name or names on July 22, 2002. The statement was filed with the City and County of San Francisco, Ca. on 07/22/2002.

AUGUST 1, 8, 15, 22, 2002

STATEMENT FILE 259384

The following person(s) are doing business as: Emile's, 2230 22nd Avenue, San Francisco, Ca. 94116. This business is conducted by an individual signed Emile Ferreboeuf. The registrant(s) commenced to transact business under the above listed fictitious business name or names on July 18, 2002. The statement was filed with the City and County of San Francisco, Ca. on 07/18/2002.

AUGUST 1, 8, 15, 22, 2002

STATEMENT FILE 259553

The following person(s) are doing business as: EverGreen Cafe, 645 Clay Street, San Francisco, Ca. 94111. This business is conducted by husband and wife signed Benjamin Wu and Jenny Zhong. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 07/25/2002.

AUGUST 1, 8, 15, 22, 2002

STATEMENT FILE 259443

The following person(s) are doing business as: Grace Couture Bridal Collections, 3600 Sacramento Street, San Francisco, Ca. 94118. This business is conducted by an individual signed Nageh Amir Alkhanani. The registrant(s) commenced to transact business under the above listed fictitious business name or names on September 08, 1997. The statement was filed with the City and County of San Francisco, Ca. on 07/22/2002.

AUGUST 1, 8, 15, 22, 2002

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO. 249166

The following person (persons) have abandoned the use of the fictitious business name known as: Bill's Kitchen & Teriyaki. Located at: 475 3rd Street, San Francisco, Ca. 94107. This business was conducted by husband and wife signed Kin Bun Lam and Dina Shu Hong Lam. The fictitious name referred to above was filed in the County of San Francisco on: May 30, 2001.

AUG. 22, 29, SEPT. 5, 12, 2002

STATEMENT FILE 259508

The following person(s) are doing business as: ArtGekko Design, 486 Funston Avenue, Apt. # 104, San Francisco, Ca. 94118. This business is conducted by an individual signed Colleen Geven. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 07/24/2002.

AUGUST 1, 8, 15, 22, 2002

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO

FILE NO. CNC 02-540377
In the Matter of the Application of Thomas Paul Shuster. For change of Name. The application of Thomas Paul Shuster for change of name, having been filed in Court, and it appearing from said application that Thomas Paul Shuster has filed an application proposing that his/her name be changed to Joe Olivia Corsi. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 23rd day of September at 9:00am, of said day to show cause why the application for change of name should not be granted.

AUGUST 1, 8, 15, 22, 2002

STATEMENT FILE 259640

The following person(s) are doing business as: Digital Memories, 4220 Cesar Chavez #211, San Francisco, Ca. 94131. This business is conducted by an individual signed David A. Lara. The registrant(s) commenced to transact business under the above listed fictitious business name or names on July 26, 2002. The statement was filed with the City and County of San Francisco, Ca. on 07/29/2002.

AUGUST 1, 8, 15, 22, 2002

STATEMENT FILE 259753

The following person(s) are doing business as: Dopamine Productions, LP, 854 Folsom Street, San Francisco, Ca. 94107. This business is conducted by a limited partnership signed Mark Decena, co-president. The registrant(s) commenced to transact business under the above listed fictitious business name or names on May 06, 2002. The statement was filed with the City and County of San Francisco, Ca. on 07/31/2002.

AUGUST 8, 15, 22, 29, 2002

STATEMENT FILE 259104

The following person(s) are doing business as: The Stone Doctors, 24 Bernice Street, San Francisco, Ca. 94103. This business is conducted by a corporation signed Jason Born. The registrant(s) commenced to transact business under the above listed fictitious business name or names on July 09, 2002. The statement was filed with the City and County of San Francisco, Ca. on 07/29/2002.

AUGUST 8, 15, 22, 29, 2002

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STATEMENT FILE 259725

The following person(s) are doing business as: Funding Solutions Ltd, 60 Berkeley Way, San Francisco, Ca. 94131. This business is conducted by a general partnership signed Gary Thomas Hackett and Melinda Frances Washmer. The registrant(s) commenced to transact business under the above listed fictitious business name or names on July 29, 2002. The statement was filed with the City and County of San Francisco, Ca. on 07/31/2002.

AUGUST 8, 15, 22, 29, 2002

STATEMENT FILE 259731

The following person(s) are doing business as: Triangle Studio, 2573 Harrison Street, San Francisco, Ca. 94110-2719. This business is conducted by an individual signed Howard M. Thornton. The registrant(s) commenced to transact business under the above listed fictitious business name or names on April 1, 1993. The statement was filed with the City and County of San Francisco, Ca. on 07/31/2002.

AUGUST 8, 15, 22, 29, 2002

STATEMENT FILE 259653

The following person(s) are doing business as: Stephanie's Businesscom, 310 Arleta Avenue, San Francisco, Ca. 94134. This business is conducted by an individual signed Tanya M. Johnson. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 07/29/2002.

AUGUST 8, 15, 22, 29, 2002

STATEMENT FILE 259793

The following person(s) are doing business as: Royal Travel & Tours, 1048 Folsom Street, San Francisco, Ca. 94103. This business is conducted by a general partnership signed Horace J. Diamond Jr. and Crisostomo Ibarra. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 08/08/2002.

AUG. 15, 22, 29, SEPT. 5, 2002

STATEMENT FILE 259516

The following person(s) are doing business as: A.O. OSGN, 931 Dolores Street, San Francisco, Ca. 94103. This business is conducted by an individual signed Mikal O'Neil. The registrant(s) commenced to transact business under the above listed fictitious business name or names on July 17, 2002. The statement was filed with the City and County of San Francisco, Ca. on 07/24/2002.

AUG. 15, 22, 29, SEPT. 5, 2002

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO

FILE NO. CNC 02-540383
In the Matter of the Application of Martin E. Blair. For change of Name. The application of Martin E. Blair for change of name, having been filed in Court, and it appearing from said application that Martin E. Blair, has filed an application proposing that his/her name be changed to Delicious Vodka DeBlair. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 24th day of September at 9:00am, of said day to show cause why the application for change of name should not be granted.

AUGUST 1, 8, 15, 22, 2002

STATEMENT FILE 259920

The following person(s) are doing business as: A.R. Construction Company, 6345 3rd Street, San Francisco, Ca. 94124. This business is conducted by a corporation signed Ronald Arana, president. The registrant(s) commenced to transact business under the above listed fictitious business name or names on July 01, 2002. The statement was filed with the City and County of San Francisco, Ca. on 08/07/2002.

AUG. 15, 22, 29, SEPT. 5, 2002

STATEMENT FILE 260018

The following person(s) are doing business as: Mexican Imports, 3901 18th Street, San Francisco, Ca. 94114. This business is conducted by an individual signed Juan Antillon. The registrant(s) commenced to transact business under the above listed fictitious business name or names on August 9, 2002. The statement was filed with the City and County of San Francisco, Ca. on 08/09/2002.

AUG. 15, 22, 29, SEPT. 5, 2002

STATEMENT FILE 260033

The following person(s) are doing business as: BLO Salon, 500 Laguna Street, San Francisco, Ca. 94102. This business is conducted by an individual signed Dominic (Nick) Aitken. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 08/12/2002.

AUG. 15, 22, 29, SEPT. 5, 2002

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO. 1999-0232377-00

The following person (persons) have abandoned the use of the fictitious business name known as: Accelerated Innovations. Located at: 311 Cumberland Street, San Francisco, Ca. 94114. This business was conducted by an individual signed Michael Piacentini. The fictitious name referred to above was filed in the County of San Francisco on: June 11, 1999.

AUG. 15, 22, 29, SEPT. 5, 2002

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO. 1999-0232311-00

The following person (persons) have abandoned the use of the fictitious business name known as: Accelerated Innovations. Located at: 311 Cumberland Street, San Francisco, Ca. 94114. This business was conducted by an individual, signed Michael Piacentini. The fictitious name referred to above was filed in the County of San Francisco on: June 10, 1999.

AUG. 15, 22, 29, SEPT. 5, 2002

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME. FILE NO. 1999-0228822-00

The following person (persons) have abandoned the use of the fictitious business name known as: Accelerated Innovations. Located at: 1621 Montgomery Street, San Francisco, Ca. 94111. This business was conducted by a corporation, signed Jim Reiter. The fictitious name referred to above was filed in the County of San Francisco on: February 5, 1999.

AUG. 15, 22, 29, SEPT. 5, 2002

STATEMENT FILE 260180

The following person(s) are doing business as: Bill's Kitchen & Teriyaki, 475 3rd Street, San Francisco, Ca. 94107. This business is conducted by an individual signed Yui, Hal Xun. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 08/08/2002.

AUG. 22, 29, SEPT. 5, 12, 2002

STATEMENT FILE 259485

The following person(s) are doing business as: Pat Ryan Moving & Storage, 1644 Fulton Street #1, San Francisco, Ca. 94117. This business is conducted by an individual signed Patrick Joseph Ryan. The registrant(s) commenced to transact business under the above listed fictitious business name or names on July 1, 2002. The statement was filed with the City and County of San Francisco, Ca. on 07/23/2002.

AUG. 22, 29, SEPT. 5, 12, 2002

STATEMENT FILE 260031

The following person(s) are doing business as: Mike's Of Noe Valley Shoe Repair, 4071-24th Street, San Francisco, Ca. 94114. This business is conducted by husband and wife signed Miguel A. Argueta and Rosa E. Argueta. The registrant(s) commenced to transact business under the above listed fictitious business name or names on N/A. The statement was filed with the City and County of San Francisco, Ca. on 08/12/2002.

AUG. 22, 29, SEPT. 5, 12, 2002

IN THE SUPERIOR COURT OF THE STATE OF CALIFORNIA IN AND FOR THE COUNTY OF SAN FRANCISCO

FILE NO. CNC 02-540414
In the Matter of the Application of Paul Allen Tollefson. For change of Name. The application of Paul Allen Tollefson for change of name, having been filed in Court, and it appearing from said application that Paul Allen Tollefson has filed an application proposing that his/her name be changed to - Paul Tollefson Christopher. Now therefore, it is hereby ordered and directed, that all persons interested in said matter do appear before this Court in Department 218 on the 17th day of October 2002, at 9:00am, of said day to show cause why the application for change of name should not be granted.

AUG. 22, 29, SEPT. 5, 12, 2002

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

To Whom It May Concern: The Name of the Applicant(s) is: Decruz Dolores Munoz, Cruz Otto. The applicants listed above are applying to the Department of Alcoholic Beverages Control at: 185 Berry Street, Suite #5600 San Francisco, Ca. 94107, to sell alcoholic beverages at: 3481 18th Street, San Francisco, Ca. 94107. Type of license Applied for:

41-ON SALE BEER AND WINE
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AUG. 22, 29, SEPT. 5, 2002

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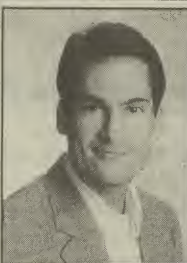
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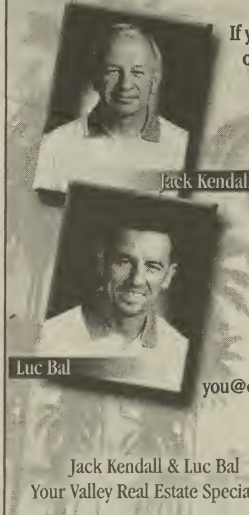
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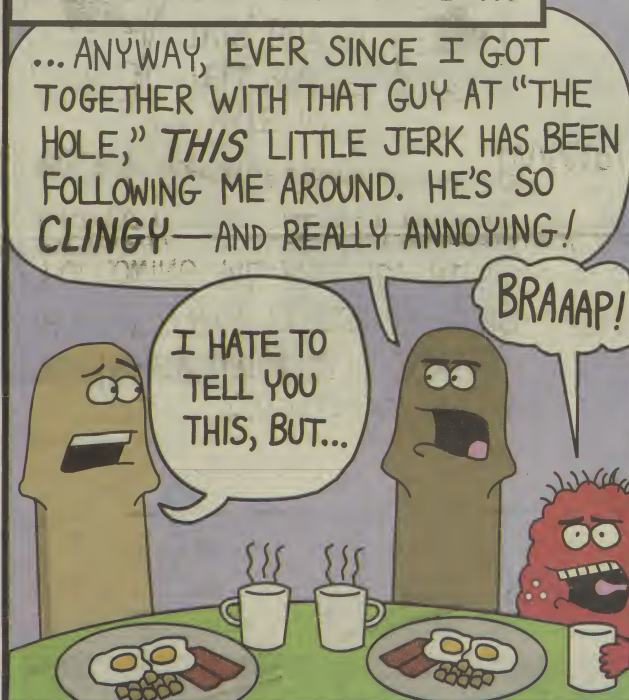
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That's our Busch!
Playwright Charles Busch
on his 'Allergist's Wife.'

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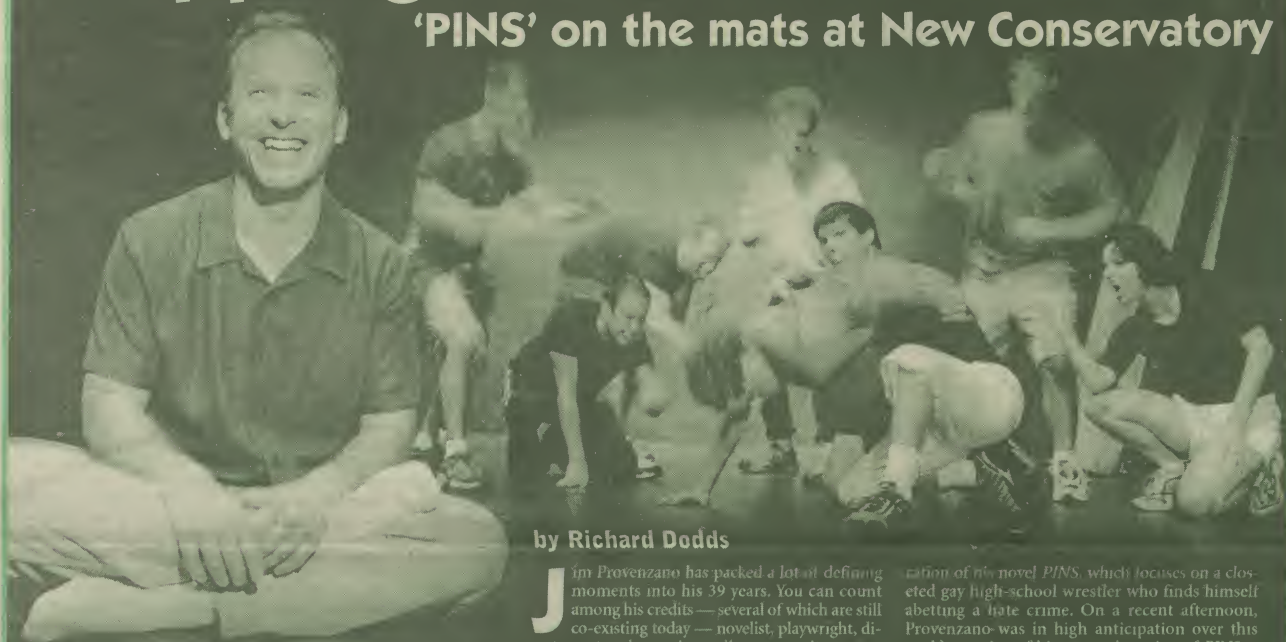


ARTS & ENTERTAINMENT

BAY AREA REPORTER

Vol. 32 • No. 34 • 22 August 2002

Grappling with Jim Provenzano 'PINS' on the mats at New Conservatory



by Richard Dodds

Jim Provenzano has packed a lot of defining moments into his 39 years. You can count among his credits — several of which are still co-existing today — novelist, playwright, director, actor, dancer, journalist, porn writer, agitator, and wrestler.

On these very pages, his *Sports Complex* column has appeared weekly since 1996. Of his *BAR* assignment he says, "Sometimes I play the role of the idiotic sports columnist, the opinionated queen, and other times it's just a straight-on news story."

Another high-profile event was the 1999 publi-

cation of his novel *PINS*, which focuses on a closeted gay high-school wrestler who finds himself abetting a hate crime. On a recent afternoon, Provenzano was in high anticipation over this week's opening of his stage adaptation of *PINS* at the New Conservatory Theatre Center, which has equipped one of its theaters with wrestling mats.

"I think one of the things that interested us was having wrestling on stage as a very visual, very visceral thing," Provenzano said.

Is it also erotic? "Probably not as much as they

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Playwright Provenzano (left) with members of the cast of *PINS*, in rehearsal/wrestling practice at the New Conservatory Theatre Center.

Future imperfect

Restored 'Metropolis' plays Castro Theatre by Tavo Amador

The original print of German director Fritz Lang's famous 1927 silent film, *Metropolis*, no longer exists. But the beautifully restored print playing the Castro Theatre from August 23-29 comes very close to recreating it.

Movies and books about the future say much about the era in which they were written, and *Metropolis* is no exception. This city consists of a grim underground world inhabited by a proletariat working in physically and emotionally draining jobs, and a sunny above-ground one designed for the wealthy and privileged. Ruling both is industrialist Joh Fredersen (Alfred Abel). He is concerned about mysterious plans that "his" workers seem to be making.

The workers are listening to Maria (Brigitte Helm), who is proclaiming a sort of Christianity as an alternative to their depressing and dehumanizing existence. Joh's only son, Freder (Gustav Frohlich), falls in love with Maria and is determined to help Josaphat, his father's assistant who is exiled to the Lower City.

Joh's concerns about what the workers

are doing forces him to visit the ancient house of a scientist, Rotwang (Rudolf Klein-Regge), who has remained in love with Joh's late wife, Hel, Freder's mother. He leads Joh through the catacombs where the industrialist sees for himself the impact Maria is having on the workers, and discovers that his son loves her. Rotwang has plans to bring Hel back to life and realizes that Joh will lose his son if he punishes the workers.

When Rotwang succeeds in resurrecting Hel, she takes the form of Futura (Helm again), a human-like robot who looks exactly like Maria, and who seduces the workers and the wealthy alike with her wanton, sexually aggressive behavior.

Freder experiences the horrors the workers face daily and is determined to do something about it. Eventually, the angry proletariat abandon their jobs, and the Lower City begins to collapse. Led by Grot (Heinrich George), they storm the Upper City, determined to destroy Joh. The resolution is hinted at in a prologue, which warns that "The mediator between the Brain and the

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Gustav Frohlich as
Freder Fredersen in
Fritz Lang's *Metropolis*

SECOND OF TWO SECTIONS

John Waters opens his home and his heart to *The New York Times*.

by Roberto Friedman
and Neal Politick

Erstwhile cult filmmaker turned Broadway sensation **John Waters** was on the front page of *The New York Times* "House & Home" section last week, lounging in his chic and tastefully-appointed NYC pied-à-terre while the musical based on his film *Hairspray* opened to rave reviews on Broadway. Waters' swanky Manhattan pad is no Baltimore rowhouse. It's stuffed with overflowing bookshelves and original artwork, including a **George Stoll** sculpture of a toilet-paper dispenser which rolls out the softest chiffon. Waters had to get the approval of his condo board to install it.

We loved the headline to the *Times*' visit *chez Waters*: "Bad Taste Is Its Own Reward." Inside, a very special part of the feature was the sidebar entitled, "A Few of His Favorite Things"—not raindrops on roses, but the **Oscar Wilde Memorial Bookshop** on Christopher Street ("for that back room, a gold mine of obscure **Tennessee Williams** first editions") and a male strip club in Times Square, **The Gaiety Theater**. Says Waters, "I almost never go there, but every day I want to." The *Times* dutifully ran a photo of the Gaiety's entrance—but not of the stage show. P.S. Isn't it about time for Waters, now running hot, to repay a Christmas visit to the mean little town that loves him best?

While we're thinking of classic venues for live performance, we're sorry to note the announced closing of San Francisco's own intimate Theatre on the Square. Last week, producer **Jonathan Reinis** said that when his lease expires on Post St. on Dec. 31, he won't renew it. The theatre has been home to hits from **Lily Tomlin**, **Dame Edna**, and **Forever Tango** (well, it was a long run.) It's possible the **Nederlander/Shorenstein Hays** group may take over the house for possible use in its *Best of Broadway* series, but so far no one is saying anything on the record.

In the meantime, we can look



Lagerfeld model, in black and white, becomes very large art book.

forward to the announced SF run at Theatre on the Square of off-Broadway phenomenon *Puppetry of the Penis*, set to open Oct. 8. We can hardly wait to see how SF's self-described "family newspaper" is going to handle that offering.

Cosmic lady

When **Nina Hagen** showed up for soundcheck at the DNA Lounge last Sunday night, **Adrian Roberts**, lead singer for opening band **Blue Period**, was sure she was just a Nina Hagen wannabe. "In the middle of the afternoon, this woman walks in with big crazy hair, over-the-top makeup, and a big Indian bindi dot in the middle of her forehead," Roberts recalls.

"She looked just like Nina Hagen back in the '80s. I thought, 'No way can this be her, she looks too good!' Then she opened her mouth and started talking about cosmic shit in a German accent, and I realized it couldn't have been anyone else. The woman hasn't aged in 20 years! Seriously, she looks that good, even up close!"

The 47-year-old post-punk princess delivered a nearly 3-hour set to the sold-out crowd, which included inspired covers of **Nirvana's** "All Apologies," **Bowie's** "Golden Years," and a frenetic set-closer of **Frank Sinatra's** "My Way," by way of **Sid Vicious**. Between songs, she ranted about politics, motherhood, and other things we couldn't decipher between her thick accent and the crowd's cheers.

Backstage after the show, Hagen was gracious and charming, talking about Indian mysticism as she held court with a starstruck entourage, including **Fake/Sixteen** DJs **Jenny and Omar**, famed local drag queen **Kennedy**, and makeup artist-to-the-stars **Rafael of Venus Jumps Orbit**.

"All I can say," says Roberts, "is that I want to look and sound that good when I'm her age. I feel so honored that *Blue Period* got to play with such a living legend."

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Going legit

The New York Times announced last week in an editor's note, "Starting next month, the 'Sunday Styles' section of *The New York Times* will publish reports of same-sex commitment ceremonies and of some types of formal registration of gay and lesbian partnerships." The same-sex announcements will come under the "Weddings/Celebrations" heading, formerly just "Weddings." Same-sex couples will also be considered for the "Vows" column, an in-depth feature for the newly betrothed.

Executive Editor **Howell Raines** wrote, "The 'Styles' pages will treat same-sex celebrations as a discrete phenomenon meriting coverage in their own right." Discrete, sure, but no longer discreet!

Dudes who fake it

Details magazine editor-in-chief **Daniel Peres**, in a release last week, ate some humble pie: "Details has learned that it was misled in relation to an article published in its August 2002 issue. The article, 'Dudes Who Dish,' which carried the byline of **Kurt Andersen**, was not, in fact, authored by him. Mr. Andersen had

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BACKSTAGE

After Aunt Lillian

Catching up with Charles Busch

by Richard Dodds

For Charles Busch, the past two years have been the best of times and the worst of times. "I've been thrown for such a loop," he said, quite seriously.

On the plus side, the author and drag star of such comedies as *Vampire Lesbians of Sodom* and *Psycho Beach Party* has had the biggest hit of his career with *The Tale of the Allergist's Wife*. "There is nothing but joy in it," he said of the success of the Broadway comedy, now at the Curran Theatre (reviewed on page 30).

But there is much sadness at the death of his Aunt Lillian, the inspiration for an outrageously blunt character in the play, and the nurturing real-life surrogate mother who stepped in when Busch's own mother died when he was in grade school. "I was the center of her life," Busch said of his aunt. "She totally got me."

And then, just a few months ago, his father died. "My father was a darling, very childlike, and somewhat unreliable person," Busch said. "Even after years of therapy, I still can say I never had any anger toward him. He had no issue with me being gay."

But perhaps the most unnerving event came a year ago this month, when he finally went to the doctor for the first time in 12 years. "Within an hour," he said, "I was checked into the hospital for open-heart surgery. It was the most shocking thing."

The surgery to correct a heart-valve birth defect was a success. "But emotionally, it takes a long time not to feel like damaged goods," Busch said. He began feeling better, decided that he was ready to emerge from his downtown Manhattan apartment, and stepped out the door more or less as the World Trade Center was collapsing down the road.

"I started getting all, like, fetal and not feeling very well," Busch said. "Eric, my lover, turned off the TV and was so protective. When people came over he wouldn't let the conversation dwell on anything heavy. It was pretty cool of him."

Busch looked to be in fine shape during a recent visit to San Francisco. "I'm here for several reasons," he said. "First to all, I thought it would be such a kick to see a play of mine at the Curran Theatre. My career as a performer kind of began in San Francisco, so it's kind of cool to come back here with this big play and see it in this old theater. And this is the last time that we'll see this whole New York cast together."

When *The Tale of Allergist's Wife* heads out on tour after its San Francisco run, only Valerie Harper will remain with the cast. The rest of the players, including co-stars Tony Roberts and Michelle Lee, will cede the show to a new company. Also, the Broadway production currently headed by Rhea Pearlman will be closing next month.

Busch recalled the thrill when *The Tale of the Allergist's Wife* went up on the marquee at the Ethel Barrymore Theatre in New York. "I'm hopelessly stagestruck," the 47-year-old performer said. "The day that the marquee went up, it was pouring rain, and I was there. I was across the street and I looked at it at that angle, went to the end of the block and looked at it from

that angle. It was thrilling."

But that thrill was temporarily tempered by the widespread use of the term "mainstream" in the press to describe the play about an upper-class Jewish couple in Manhattan whose ennui is lifted by the arrival of a mysterious old friend. Neil Simon was mentioned a lot, but, in truth, the play is a lot quirkier than anything Simon wrote.

"I started to go to that dark place — that 'mainstream' thing, what do they mean by that? — but honestly, and this sounds like I'm really glib, but as soon as the royalty checks started coming in, I got over it real quick. When you start getting these big checks, it's really cool. To be able to go into any clothes store and say, 'I'll take that.' And people are a lot nicer to me. I like that, too."

With offers of work pouring in, Busch for the first time in his career has the resources to say no. But still, his plate is loaded with projects he's eager to do. Like his revised libretto for the musical *House of Flowers*, which opens in June at the Pasadena Playhouse. And the recently completed *Die Mommy Die*, a feature film written and starring Busch. And a planned play about those theater camps for kids to be written for the Manhattan Theatre Club. And *Shanghai Moon*, one of Busch's movie-genre parodies, with him as the leading lady, which will probably show up in New York next year.

"I just got a slew of things I'm doing, honey," Busch said. "One thing that's kind of sweet about this mainstream success is that nobody can resent it. I've been very touched that people seem so genuinely happy for me, because they know I've certainly paid every dues that one could ever have in show biz."

Fringe friends

It's almost time for the San Francisco Fringe Festival, that once-a-year event when, theatrically, just about anything goes. In the world of fringe festivals, of which Edinburgh is the monarch, the SF version has become one of the tradition's top events over its 11 years.

The festival runs Sept. 4-15, and for a full schedule of the 35 productions represented, go to www.sffringe.org. Info is also available at 673-3847.

'Dust' busters

Lesbian playwright Sarah Daniels has been shaking up London theater since 1981 with her take-no-prisoners feminist plays. In the case of *Neoptide*, which explored the subject of lesbian custody of children, it was the first lesbian-themed play staged at the Royal National Theatre.

The Royal National Theatre and our own ACT teamed to commission a new work by Daniels for their respective young conservatory programs. The resulting work will have its world premiere this week at the Zeum Theater in Yerba Buena Gardens.

Twenty-five local students actors, ages 13 to 19, will perform *Dust*, in which a lonely, shunned American teenage girl in London somehow travels back in time to the days of Roman rule. She teams up with a female gladiator who gives the young time-traveler the tools not only to battle in the amphitheater, but in her everyday life as well. Call 749-2228 for ticket information.

'Dinner' theater

The imaginative found-object puppetry of Liebe Wetzel and her Lunatique Fantastique troupe is now giving life to everything from a bread roll to a beet to a dish towel, in their latest endeavor. My *Dinner with Lunatique Fantastique*, opening this week at the New Conservatory Theatre Center, imagines a secret world for food and utensils that comes alive in human replications after the restaurant closes.

The production also includes vignettes from three more-serious shows being developed by Lunatique Fantastique. Part of an upcoming *War Trilogy*, these samplings look at the Middle East, the Japanese internment camps of WWII, and Einstein's life and work.

Past productions created under Wetzel's direction include *Sneak in the Basement*, the story of an alleged pedophile church pastor, and *The Wrapping Paper Caper*, a family-oriented excursion into the world of holiday remnants and discards. The new production is intended for adult audiences.

My *Dinner with Lunatique Fantastique* is part of NCTC's Twist & Shout Festival of co-productions. For tickets, call 861-8972. ▼

Richard Dodds can be reached at BARstage@aol.com.



Busch: 'I'm hopelessly stagestruck.'

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A Faure foray

Kun Woo Paik enthralled on new CD

by Tim Pfaff

Name the last time you heard a Faure piece on a major piano recital. Don't hold your breath for the next one, either. Since the passing of its first players, the piano music of Gabriel Faure (1845-1924) has become some of the least understood in piano literature. Not surprising, given that it hasn't been particularly well-served on recording. The pianists who have bothered with it at all have mostly played it as mood music. The few who have recognized the real musical integrity in it have given it the requisite force and fire — and usually added fists full of wrong notes along the way, digitally preserved for future misunderstandings of this fine composer.

In his new Decca CD of 13 Faure works, Kun Woo Paik has changed all that with playing at once so enthralling and insightful that one's only possible regret is that he didn't take the opportunity to record it all. Given the instability in the classical recording world, who knows when we'll have the chance to pass this way again? Still, even for most pi-

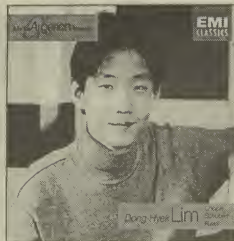


anophiles, a single disc of Faure will be enough to get on with one's life, and Paik has given us what is, for me, the piano CD of the year to date in the bargain.

The Korean-born Paik, now resident in Paris, has proved himself a remarkably versatile and ever-growing artist in a sizable series of strong recordings of a broad repertoire, until now mostly on minor labels. Not having heard it all, I can't claim that this is his best CD to date, but I can say that piano playing doesn't need to get any better than this. Chief among its virtues is the ideal sense of proportion and internal relationships with which Paik imbues these keenly differentiated, strongly characterized pieces. This is god's-in-his-heaven, all's-right-

with-the-world playing, and all you have to do is sit back, admire, and, if you're in the privacy of your home, drool.

Little of this qualifies as "familiar" music, but Paik's knowledge of it so deep that you, in turn, feel like you've known it all your life — and have merely forgotten how much you've missed it all these years since you fell from a more perfect world. The pianist's tone is opalescent, his touch even and unerring, yet it's the liquidity of the rhythms that most draws one into these performances. The movement is felt and intuitive (even



need to rely on effect or mood (though he's a master at creating both). The mix of composition types and styles is yet another of the magical features of this must-have passage to the sublime. The tripping rhythms of the "Improvisations," Op. 84, No. 5, provide unalloyed enchantment.

The one work for which Faure has always received proper credit

In Paik's hands, the music of Faure all sounds utterly mature — and, well, let's say it, perfect.

mentioning "rubato" is to disparage playing this free), yet it emerges from so deep a source that you just know that things are going to come out even in the end, rhythmically — a feeling few pianists, even the greatest among the living, bother to give hungry listeners these days.

It's in the mix

Paik makes a judicious selection of works spanning the whole of the composer's output, but it's hard to hear the composer's "growth," since, in Paik's hands, the music all sounds utterly mature — and, well, let's say it, perfect. The Nocturnes, particularly the very late Op. 119, are of an aching beauty. But Paik has no

is his Requiem, which has just been recorded for a second time by Philippe Herreweghe for Harmonia Mundi (coupled with Cesar Franck's D-minor Symphony, which doesn't even get mention on the CD's beautiful cover). The Requiem has not lacked for good recordings, and this one, of the 1901 re-orchestration for full orchestra, ranks high.

Again, the balances and proportions are ideal, and the musical forces, particularly Herreweghe's hand-picked chorus, find the precise meaning in every phrase of this solemn yet shamelessly transporting score. The Sanctus lifts off with the requisite transport, and "In Paradisum" gets you there. For my taste, the

Belgian-French Latin is made too much of. But mostly I missed the greater urgency (without any less delicacy of feeling) of John Eliot Gardiner's recording of the earlier, small-orchestra version.

Four young pianists have had the privilege of having their EMI debut recordings come with the sponsorship of no less than Martha Argerich, arguably the greatest living pianist. One, featuring the Korean-born Dong-Hyek Lim, concentrates on French music with mostly promising results. Lim plays one each of the Chopin Scherzos, Nocturnes, Ballades and Etudes, and only the Ballade (Op. 23) seems less than fully realized. If Lim's playing still lacks exactly that unnerving sense of proportion one hears in Paik's, it's because that's what requires years well beyond Lim's.

But because you have to show off on a debut recording, Lim does so with Ravel's "La Valse" in the composer's own piano transcription, and he leaves no doubt that he has both the technical power and the interpretive sensitivity for a real career. May the force be with him.

Vastly more popular though his music is, Erik Satie, Faure's near-exact contemporary, has been similarly ill-served on record. EMI has just released a fine collection of Satie's essential piano works, performed by Anne Queffelec, on a CD with comely cover art and called *Serenity*. It has more copyright dates than W. has excuses for the economy, so it may be a reissue. But, unlike W., it's worth having all the same. ▼

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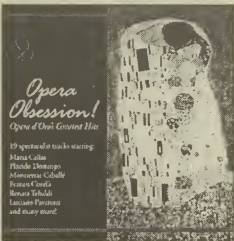
by Jason Serinus

Opera Obsession!
Opera d'Oro's Greatest Hits

Attention, opera lovers and those who are trying to figure out why vocal queens go so nuts over certain singers. The beauty of some selections on this generous 19-track, specially-priced disc of excerpts from complete live opera recordings is so great that you will certainly want to add it to your collection.

Most of the singers on the list graced the stages of the Met and other major houses in the '60s and '70s. At the head of the list comes an incomparable 1969 performance from the great soprano Beverly Sills. The extended excerpt, "Il faut partir," from Donizetti's *La fille du régiment*, conducted by Roland Gagnon, also features Fernando Corena and Grayson Hirst. Sills is in radiant, prime form. Her voice floats in air, the perfectly-in-tune, mesmerizing, disembodied head tones for which she was prized heart-breaking in their tenderness. If you're only familiar with Sills as a "personality" or spokesperson, this selection will prove a revelation; the woman was capable of magic.

Equally essential are two excerpts by the great soprano Montserrat Caballé. The first, "Oh nubi! Che lieve," from Donizetti's *Maria Stuarda*,



recorded in Paris in 1972, is conducted by Nello Santi. Caballé is in superb voice, freely spinning out her famed, silken-soft pianissimo highs. The complete recording also features the voice of tenor José Carreras before it was compromised by singing too many heavy roles.

Even more heart-opening is Richard Strauss' brief "Und du wurst mein..." from *Arabella*, in which Caballé joins Siegmund Nimsgern in phrases so meltingly lovely as to lead this listener to hit repeat many times over. This live 1973 Rome performance, conducted by Wolfgang Rennert, also features René Kollo and Kurt Moll. Although Caballé made a highly-praised commercial recording of Strauss' *Salome* for RCA, she is not particularly known as a Strauss singer; her commercial recording of the *Four Last Songs*, for example, finds her out of her element, her usual manner of phrasing ill-suited to Strauss' elongated, soaring lines.

In this excerpt, at least, she is marvelous.

Other excerpts include Plácido Domingo's 1972 "Celeste Aida," Renata Tebaldi's 1960 "Ebbene? Ne andrò lontana," Renata Scotti and José Carreras living it up in a 1973 Tokyo "Libiamo," Franco Corelli giving Pavarotti and crew a run for the money in a 1964 "Nessun Dorma" (excerpted from a complete *Turandot* with Birgit Nilsson and Galina Vishnevskaya), and Corelli's heroic "Di quella pira," excerpted from the famed, oft-issued Salzburg 1962 *Il trovatore* in which von Karajan conducts a stunning cast that also includes Leontyne Price, Ettore Bastianini, and Giulietta Simonato. Then there's Freni sighing "Mi chiamano Mimi" from a live Schippers-conducted *La Bohème* of 1969 that also features Pavarotti; Maria Callas and Giuseppe di Stefano dueting in a famed 1952 Mexico City *Rigoletto*; and Pavarotti, solo, in excerpts from a 1967 *Lucia* and 1969 *Manon* (in Italian). Kraus, Bergonzi, Janowitz, Gedda, and Vickers also contribute noteworthy solos.

Sound quality depends on whether the performance derives directly from the master tape or acetate, or from a CD copy of a CD copy of a filtered LP copy of a third-generation tape. Regardless, for Sills and Caballé alone, the disc is not to be missed. Available from www.allegro.com. ▼

FILM

What's cooking in German cinema?

'Mostly Martha,' 'What To Do In Case of Fire' now playing in SF

by David Lamble

When we first meet Martha (Martina Gedeck) in *Mostly Martha*, she's lounging on an art deco sofa while advising a stiff-necked little man about the best approach to preparing pigeon. It takes a beat or two for us to realize that Martha is in therapy, and that her therapist is trying to persuade her that there is life beyond her kitchen, beyond *Monkfish a l'Armoricaïne* or the perfect lemon tart. Martha even cooks for her therapist, who, as played by the American-born August Zirner, comes off as a deadpan parody of the classic movie shrink.

Martha is really only at home in the kitchen of a hip Hamburg restaurant, whose owner permits her to rule with an iron skillet in exchange for her *Duck Foie Gras*. All around her, life unfolds in its typically messy way, the kitchen staff whisper about romantic trysts and sexual acts involving unnatural uses for cookingware, but Martha hears none of this, marinating in her own juices and, when she seems about to explode, rushing into the meat freezer to cool off her inner demons. Things come to a head when a fussy patron sends back a hunk of liver



Writer/director Sandra Nettelbeck

and Martha gets in his face. Her world spins way out of control when her boss decides to lower the heat in the kitchen by adding a *sous chef*, Mario (Sergio Castellitto), and Martha learns that her sister has died in an auto accident, leaving an 8-year-old daughter, Lina (Maxime Foerste), in her care.

For Martha, life is a solo act confronting two over-the-top personalities, one at home and one at work. In Mario, Martha faces a wily competitor whose weapons include not only secret recipes learned at the bedside of his

"dying" mother, but also a penchant for playing wall-to-wall Italian ballads. Dean Martin's "Volare" provides Martha's kitchen with the background music of a '50s barbershop. In Lina, Martha confronts an equally willful version of her younger self, a little girl whose dead mother raised her to be a vegetarian (in Martha's canon, a crime tantamount to child abuse), so she can't even tame the little waif with food. When Lina finally eats, it is, of course, a plate of Mario's pasta.

Mostly Martha pops out of the cinema kitchen with a disarming mix of ingredients: brittle social comedy, seasoned with soap opera to taste. German-born and San Francisco State-trained writer/director Sandra Nettelbeck is putting some very ripe Teutonic cultural traits through the blender of American screenwriting tropes, adding Italian seasoning. Sergio Castellitto, with the droopy-eyed good looks and comic underplaying of a young Mastroianni, is a craftily subversive suitor domesticating a strong-willed woman. In a curious serendipity, *Mostly Martha* is also the best of Martha Stewart jokes, due to its being a totally unintentional one. Opens Friday.

'Fire' alarm

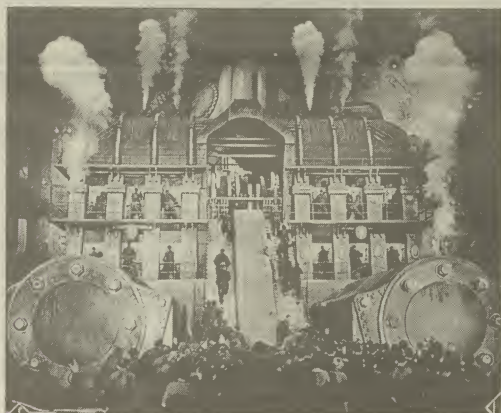
At the conclusion of *The Marriage of Maria Braun*, a man and a woman are discussing the future when the house they're in explodes. Wunderkind director Rainer Werner Fassbinder was in-

tending an ironic reference to the combustible nature of postwar Germany. In the opening scene of Gregor Schnitzler's *What To Do In Case of Fire*, a man and a woman are discussing an overheated Berlin real estate market when the house they enter explodes.

Owing more to *Trainspotting* than to the Fassbinder canon, *What To Do In Case of Fire* is a madcap illustrated lecture through the almost incomprehensible chaos of German left-wing politics, as a slightly over-the-hill gang of mostly reformed anarchists finds their past coming back to haunt them. Only they and a zealous Berlin anti-terrorist cop know who planted a bomb, and the movie becomes a slapstick race

to see if a second explosion can remove any evidence of responsibility for the first one.

Fire's fast-paced kinetic style is augmented by a cast of (to us) newcomer German actors, including Martin Feifel, who turns his portrayal of an amputee squatter into a comically poignant rift on confronting the demons of the past; Sebastian Blomberg as Maik, the former underground filmmaker who now sports "I Love Bill Gates" T-shirts as he shepherds his trendy ad agency through the dot-com swamp into the perilous '00s; and Til Schweiger, whose dyed-blond Tim bears the still-cool look of an aging wunderkind who's now a rebel without a cause. Now playing. ▼



Unfeeling society dwarfed by its own creations: Lower City machine room.

Metropolis

◀ Arts cover

Hands must be the Heart."

Danger signs

Lang, who co-authored the screenplay with Thea von Harbou (from her story), eschews simple class-warfare clichés. The contemporary horrors of the Russian Revolution, and the more distant echoes of the nightmare of the French Revolution, were ample evidence of the dangers of ideology and social, political, and economic upheaval. But Lang was also witnessing the hopelessness of Germany's Weimar Republic, six years away from Hitler's Chancellorship.

The real villain is Rotwang, a scientist without an ethical compass. This distrust of science goes back to Samuel Johnson's *Rasselas* and Voltaire's *Candide*, both of which warned in 1759 that man cannot and should not attempt to control nature. Mary Shelley's *Frankenstein* (1818) reiterated the point. These warnings about unintended consequences remain

timely in this era of biogenetic engineering and cloning.

The film has remarkable crowd and action sequences. The restored print glows with black-and-white beauty. Title cards summarize plot developments for the missing sequences. The sets are imaginative, supporting the director's vision of an unfeeling society dwarfed by its own creations. (Charlie Chaplin put his own spin on this with *Modern Times* (1936), no doubt influenced by *Metropolis*). The ending is optimistic but not naive, and still relevant.

Most of the cast performs well, especially Abel. The exception is Helm as Futura. Her hysterical sexual vamping is dated and campy. More importantly, the women in the film are either virginal (Maria), destructive (Futura), or maternal (the workers).

The film is helped immeasurably by Gottfried Huppertz's thrilling score, re-recorded using a 60-piece orchestra. This is a must-see, even for non-silent-movie fans. ▼

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— Jami Bernard, New York Daily News

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Prisoners of Riverside Drive

Busch's 'Tale of the Allergist's Wife' bows at the Curran Theatre

by Richard Dodds

The title role in *The Tale of the Allergist's Wife* provides the chance for a lucky actress to act up a storm. The hurricane currently onstage at the Curran Theatre is named Valerie Harper, and her performance demonstrates that there is much more to this actress than Rhoda. Charles Busch's comedy, on the front end of a national tour just as the Broadway production is winding down, sometimes needs that force to help center a plot that is funnier than it is sensible.

Allergist's Wife is quite a change of pace for Busch, best known as the author and cross-dressing star of a series of movie-genre parodies (*Vampire Lesbians of Sodom*, *Psycho Beach Party*, and many more) that were burlesques that didn't have to make sense in the usual ways. But in his new play, his first in which he is not its star, Busch enters the familiar world of upscale Jewish New Yorkers over which Neil Simon once reigned.

To be sure, Charles Busch is not Neil Simon, and that's a good thing. For starters, you don't find

earnest discussions of Hermann Hesse's *Siddhartha* in, say, *Barefoot in the Park*, but more importantly, Busch lands his laughs by bringing a veneer of reality to somewhat absurd situations. It's not a string of professionally honed wisecracks that makes us laugh, but often the quirks of middle-class propriety, especially when tested by a seductive outside force. It's a force that even leads to a consummated *ménage à trois*, something else you won't find in a Neil Simon play.

The characters inhabiting Santo Loquasto's handsome Manhattan apartment set are, of course, an allergist and his wife. Dr. Ira Taub has an enviable life, having made enough in private practice to retire early and open a clinic to treat allergies in the homeless. He basks in the accolades that seem to continually rain down, and his beatific glow is only slightly dimmed by a depression of epic proportions that has settled on his wife, Marjorie.

For her, life has become an intolerable disappointment. She's smart enough to know she will never be the great intellectual she craves to be. Salvation of sorts ar-



Michelle Lee, Valerie Harper, Tony Roberts and company in *Allergist's*.

rives in the form of Lee, a friend from childhood who has become a glamorous, globe-trotting, name-dropping dynamo, and who is soon ensconced in the guest bedroom. This is all fine fun, but its plausibility is tested when Lee suddenly becomes a sex fiend. Much of the second act deals with how Ira and Marjorie rationalize

their sexual transgression with their house guest.

Busch created the role of Marjorie for Linda Lavin, and for those of us who saw this performance, anyone else is bound to be second best. As Busch said during an interview, Harper arrives with enormous goodwill, while Lavin dared audiences not to like her.

This is a play that benefited from the added dimension that Lavin was able to impart.

Even so, I don't imagine anyone will be disappointed by Harper's full-out take on Marjorie, whose persona is close enough to Rhoda to please audiences looking for that, but complicated enough to let Harper prove that her skills are bigger than the small screen. And it's a treat reserved for Los Angeles and San Francisco that the rest of the cast, breaking up after SF, come from the original production. This includes Tony Roberts as Ira, Michelle Lee as Lee, and the irresistible Shirl Bernheim as Marjorie's mother, a bowel-obstructed woman who likes to share, and who likes to say "fuck."

This is toilet humor the Charles Busch way — queerer, certainly — but with a core of honesty. Maybe that's what sets Busch off from the likes of a Neil Simon: He's queerly honest. ▼

The Tale of the Allergist's Wife will run through Sept. 8 at the Curran Theatre. Tickets are \$30-\$68. Go to bestofbroadway-sf.com or call 512-7770.

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Provenzano

◀ Arts cover

want," the playwright said. "In the book, some of the eroticization was more mental and not played out."

But the play, which was commissioned by the New Conservatory, does address the eroticization of the sport for voyeuristic fans. "There's a real clear discussion of that in theatrical terms," Provenzano said, "when the boys realize they're being objectified. I don't want to slap the audience in the face with it, but I think they need to look at that."

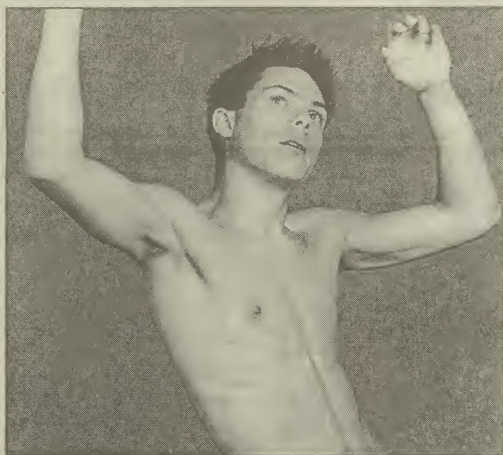
Not that Provenzano can't empathize with these people. "I remember being afraid to actually wrestle because the idea was so exciting," he recalled of his younger years. "I remember watching matches or seeing tapes and being excited because I was watching these sexy guys in tights."

For Provenzano, wrestling lost its sexiness after he took up the sport, spending eight years as a member of the gay-oriented Golden Gate Wrestling Club. Part of the reason was to research the book that became *PINS*. When *PINS* was published, he felt some resentment from his former clubmates and other wrestlers. "I think some people feel I exposed all these aspects of it," he said. "It's really very private and clubby."

Track record

Provenzano grew up in a small town in Ohio, where his high-school sports career consisted of part of one season as "the second-worst member of my track team." What he really was, he says without hesitation, was "a total theater fag." He became a ubiquitous presence at a nearby community theater.

Provenzano's passions switched from theater to dance in college after finding a revelation in the dances of Martha Graham, Paul Taylor, and Pilobolus. "I just fell in love, because it's like sports, but it's art," he said. "Two of my close friends who I did dances with were actually former high-



Nick Tegas surrenders to Jim Provenzano's world of *PINS*.

school wrestlers, and we started sneaking into the wrestling room and doing dances that were very grounded. We used that vocabulary, and we wore wrestling shoes. And I was, like, 'Oh, God. This is great.'"

After college, during which he helped pay bills by writing stories for porn magazines, he set out on a professional dance career. It was a struggle, but he did get reviewed in *The New York Times* for his role in a Steve Gross production in which he and a partner "wore lighted candelabra-like antlers on their heads."

But after moving to New York, Provenzano discovered that most dance companies, even the more modern ones, required skill in classical ballet, of which he had little training and less interest in learning. Writing fiction and creating theatrical events took over.

Along the way, Provenzano also managed to get himself arrested for interrupting New Jersey's Gov. Florio's state-of-the-state address. "I really got to use my theater training in ACT-UP," he said.

Before moving to San Francisco in 1992, he was a resident of Jersey City. Without a computer,

he began writing *PINS* at his future sister-in-law's place with a view of the World Trade Center. The collapse of the towers blew out the windows and covered the interior with mounds of soot, which he got to see first-hand.

"Getting back to this was very hard after Sept. 11," he said of the play. "I said, 'Okay, we're going back to 1993, we're going to the suburbs where we care about one little murder. This is a microcosm for an Armageddon.' It's hard for me to make art, having an activist's background, that doesn't have some kind of social issue."

Provenzano is now working on a novel about a bike messenger in New York. "It's about a romance with the city, and then the breakup," he said. It's a story he wants to tell, fueled by personal experience, but it doesn't hold the passion that *PINS* did.

"I obsessed about this book for six years," said Provenzano. "I feel like a mother who had a baby, and it's off to college already." ▼

PINS will run at the New Conservatory Theatre Center through Oct. 13. Tickets are \$18-\$38. Call 861-8972.

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Director Miguel Arteta's career takes off

by Tim Nasson

If you are a movie aficionado, chances are you've seen director Miguel Arteta's first two films, the 1997 film festival and critical hit *Star Maps* and last year's highly acclaimed *Chuck and Buck*. Arteta's third film, *The Good Girl*, starring *Friends* costar Jennifer Aniston, is currently being given the red-carpet treatment by its distributor, Fox Searchlight.

Interviewed recently in Los Angeles, it seems Arteta, a soft-spoken 30-something Costa Rican transplant, has a movie in his own life story, ready to be made.

"I moved to Boston from Costa Rica when I was 16 to live with my sister, who was going to Harvard. My American girlfriend and I had got kicked out of high school in Costa Rica, and my parents thought that a new environment would be best for me.

"I couldn't speak English well when I moved to the US, and used a camera as a way to express myself," Arteta says. While attending the Cambridge School in Weston,

Arteta realized that people responded better to his short movies than to his broken English.

Arteta was accepted to Harvard University, then made a short musical, *Every Day Is A Beautiful Day*, which premiered at the Berlin Film Festival in 1990.

"I took a year off after that, and lived with an older woman who gave me \$20 a day, as long as I cleaned the house and washed the clothes. For a whole year, while she was at work, I would go to the Brattle Theater and watch two movies every day. I had my own seat at the theater, as did many other weirdos who also went there every day. That year was great. I saw hundreds of movies, and I even met a movie director.

"I had an old hippie friend who lived near me who would fix my car for free as long as I talked to him about Latin American politics," says Arteta. "When he found out that I was a fledgling filmmaker, he introduced me to his cousin's husband, Jonathan Demme. I was flabbergasted. I couldn't have dreamed anything better."

Demme was impressed with

what he saw of Arteta's work, and recommended the American Film Institute.

While Arteta's first two films were art-house hits, they didn't attract A-List actors to them. "Jennifer Aniston got the script, read it the same night and called the next day, asking if she could have the lead role," says Arteta. Arteta's pal, some-time actor/full-time writer Mike White, wrote *The Good Girl* screenplay, as he did *Chuck and Buck*. White has a small part in the latest film as well.

"I am not attracted to conventional stories or movies," admits Arteta, which helps explain why his movies stick their tongue out at all of the popcorn, mainstream movies released. *The Good Girl* tells the story of a not-so-good-girl who cheats on her pothead husband (John C. Reilly) with a boy a dozen years younger than she (Jake Gyllenhaal), while working at a dead-end job as a makeup girl at a local drugstore in a sparsely populated town in middle America.

Arteta is quick to point out that though his films flaunt con-



Director Miguel Arteta, at work with a smile, on the set of *The Good Girl*.

ventional wisdom, they are not movies that should alienate mass audiences. "They tell the story of real people, as opposed to cliché Hollywood films. They combine comedy with tragedy, but are real stories about real people."

Arteta's work may best be de-

scribed as dark comedies. If you have not yet seen a Miguel Arteta movie, you probably have seen his signature on television. He is one of the contributing directors to this year's most highly celebrated television programs, *Six Feet Under*. ▼

Sex prone

by John F. Karr

You'd be fulfilling the movie's title if you wanted directrix Chi Chi LaRue's wrap-up to All World Video's series exploring the Seven Deadly Sins to be more than vaguely illustrative of *Greed*. And besides, you'll be more than satisfied with the flick's excellent production and sexy guys. After looks-nice-but-plays-nasty Tommy Lord takes a juicy ride on the impeccable penis of handsome hustler Aaron Parker, the guy tosses

off, "Thanks for inviting me in," and Tommy replies, "No problem, man." That Tommy — he's so cool. But also a little stupid. Parker has inadvertently left behind his "sex phone," and Tommy becomes greedily dependent on the trysts he's sent to by a mysterious caller on the phone. It's not until the end of the movie that Tommy finds out he's not only being pimped, but not getting his cut of the cash! With Tommy now greedy for money as well as sex, you'd expect a dramatic conclusion. But the movie just dribbles

away, intent on setting up a sequel. Looks like the eighth deadly sin will be revenge.

Eagerly following directions he receives over the sex phone, Tommy's a voyeur in a sex club, where some pile-driving fucking goes on in a sling. Later, he becomes an eminently fuckable birthday present for Lance Gear from the adorably butch Peter Raeg, who has a bulbous-headed cock and is Gear's real-life lover (his *nom de porn* being Gear spelled backwards).

Also present is Jack Ryan, whose cock

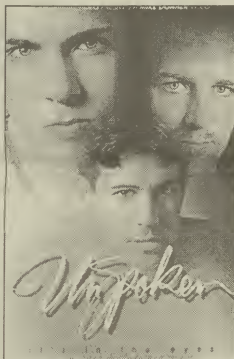
taunts the lips of Tommy's ass so provocatively that Tommy screams, "Put it all the way in!" Greedy boy, that Tommy.

In-between these adventures, the phone is snatched by Tommy's buddy Rob Kirk, who is compact as a jockey, with a pert cock that positively jumps from the starting block. He's sent off to meet a lusty quartet, which introduces us quite entertainingly to Lark Larson, a willowy young sylph whose missing body weight seems to have relocated to his cock, and Parker Williams, a masculine dude cut from the Jason Branch mold.

The varying ages and body types of the men in *Greed* are appreciated, and their reality quotient is even nicer. Some of the guys actually have hair in their butt-cracks! Also especially fine is the luminous quality of the lighting, and JD Slater's ultra-sexy music.

Eye language

Mike Donner's *Unspoken* features that elongated lad Lark Larson, as well as Parker Williams' debut. Yet I wasn't as taken with them as before, most likely because of the movie's harder picture and none-too-flattering lighting. But don't let this put you off, because the movie is full of stimulation. First off, there's not a word of dia-



logue. The plot's restricted to pickups in a bar, with eye contact doing the trick. And the tricks are fine. They include muscular daddy Paxton Hunter and athletically trim Mr. Williams blowing each other right in the bar, a trio of bodybuilders who have sex with leading man Mike Radcliffe in the storage room, and a blowsy young blond who services a lanky skateboarder in the john.

Another pair adjourn for a bedroom, with a plushly contoured and handsome youth named Devon Auston playing host to Ethan-Michael Ayers, who returns to porn after a long absence as urgently bonered and as skillful a fucker as before. Finally, leaving the bar for a more spacious living room, there's a trio made up of a veiny-cocked young man, a rugged dude with a shaved head, and the accommodating Mr. Larson. While I'd like to see more from the pug-nosed, sturdy Mr. Hunter than the oral action he's confined to in the opening scene, what's offered is most effective, as is the sex throughout the movie. There are lotsa cockings in *Unspoken*, their chokehold on some superb cocks as appreciable as the way the director has choked off distractions like detailed plot, incidental voyeurs, and irrelevant cutaways, to bring us wall-to-wall sex, with videography that captures lots of pertinent details. ▼

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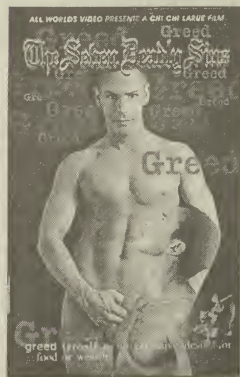
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She'll take Manhattan

Interview with punk goddess Nina Hagen

by Gregg Shapiro

In September, cosmic earth mother and quintessential German punk-opera diva Nina Hagen will make her triumphant return to the New York stage, her first appearance there in four years, following a series of West Coast dates. Joining her will be The Toilet Boys and special guests Ari-Up (of The Slits) and Theo (of The Lunachicks). Nina's website www.nina-hagen.com is the perfect place to catch up on what's happening in her life and stay abreast of her many projects. Nina herself actually responds to the many visitors who have signed

her guestbook.

Gregg Shapiro: I understand that you have co-authored a forthcoming book titled *That's Why the Lady Is a Punk*.

Nina Hagen: Yeah! It's coming out in Germany first, at the Frankfurt Book Fair. We're making a big party for it in Berlin at the Tempered Room, and I'm trying to get RuPaul to be the host. My daughter Cosma Shiva is organizing the dance, the afterparty. It's a fat, huge book, very big format like a coffee-table book, with stories that even I have not known before, like how my mother met my father, and very interesting stories about my upbringing in East Germany.

It's autobiographical, but on top of everything it is all my friends, my colleagues, people who walked part of the way with me, they all speak about me. Loads of pictures.

What does your song "New York, New York," which celebrated that city in the '80s, mean to you today?

I had to change one line, "New York City has the fanciest rule/When you want to live in this town, you just have to be a fool." I didn't mean it as a bad thing, I just meant all the funny and life-hungry artistic people. I changed it and now I sing, "New York City has the fanciest rule/When you want to live in this town you just have to be so cool." I don't want to have any misunderstandings. I was devastated by this. I was in the airplane that day myself, September 11, flying from Berlin to Ibiza in Spain. Arriving there, everybody had white faces. I thought they were making an ugly joke, and then we were glued to a TV. It's changed everything in the world.



Hagen: 'In a way, I'm gay, too.'

It's fascinating that you have found a way to balance the sacred side of yourself with your other stage persona.

But I also consider my rock

concerts spiritual. I have a song dedicated to my friends from Greenpeace, and songs about the dark side, like a song about Anita Berber, who was a cabaret icon in the '20s, in Berlin before the Nazi invasion.

I enjoy getting old. I'm 47 now, and I didn't have any alteration done on my body, and I'm happy about that, because I don't believe in plastic surgery. It scares me. I can make a ponytail and lift my skin up.

You've long been regarded as an icon for the gay community because of your strength, spirit and forthrightness. What have you got from the gay community?

My God, so much inspiration, lovely friendships. The gay community in Berlin and me, we just have the greatest fun. I'm working with many gay people in professional life. Most of my colleagues are gay people. In a way, I'm gay, too, I'm a happy camper. And I always say, and I feel it from my heart, that it's nobody's business who you fall in love with, as long as nobody gets hurt. ▼

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Into the '80s

Like, Omigod! They're back.

by Gregg Shapiro

Compilations of '80s music are nothing new. The *Sedated in the '80s* (EMI) collections are already up to Volume 6. The triple-disc '80s *Box* series (Hip-O) recently released its second installment. But with 141 tracks spread out over seven discs, *Like, Omigod! The '80s Pop Culture Box* (totally) (Rhino) is easily the most comprehensive and compact. Brilliantly packaged, with a booklet that is more than 90 pages long (full of artist information, as well as an overview of the decade), *Like, Omigod* will have you declaring, "Like,

Omigod!" Just about every major '80s hit has been included, and there are almost as many musical varieties represented as there are hairstyles. I was especially pleased that the compilers included one-time hits by Tracey Ullman, Laid Back, Gary Numan and Nena, as well as novelty tracks such as "Valley Girl" by Frank Zappa, and "The Great White North" by Bob & Doug McKenzie.

For a short-lived, mid-'80s, Southern California-based musical trend, the Paisley Underground spawned a surprising number of bands, including The Rain Parade, Green On Red, The Beat Farmers and perhaps the best-known group to emerge from the scene, The Bangles. The Three O'Clock had their moment in the psychedelic sun, which included a couple of albums on the I.R.S. Records label. Those two albums, *Arrive Without Traveling/Ever After* (Collector's Choice Music), from '85 & '87 respectively, have been reissued on one disc, with the addition of the bonus track "Watching Pictures." The guitar-oriented *Arrive* and the keyboard-heavy *Ever* are shiny snapshots of the past.

The 20th (!) anniversary edition of the self-titled debut disc by Violent Femmes (Slash/Rhino) is a double-disc delight consisting of the original album, demos and two UK singles on Disc 1; and live recordings and a 1982 radio interview on Disc 2.

The The's Matt Johnson began as something of a one-man band. His brilliant first single "Uncertain Smile," from 1982, still sounds wonderful. 45 RPM: *The Singles of The The* (Epic/Legacy) compiles 15 singles on Disc 1 and eight 12" mixes on Disc 2. With the exception of his cover of Hank Williams Sr.'s "I Saw The Light," Johnson wrote or co-wrote all the songs, including previously unreleased tracks "Pillar Box Red" and "Deep Down Truth."

What's Nu?

Nu-soul divas of the 21st century owe a debt of gratitude to Anita Baker, one of the queens of '80s soul. *The Best of Anita Baker* (Rhino/Atlantic) is another long-overdue hits package. Although Baker never repeated the creative and commercial success of her two mid-career discs *Rapture* and *Giving You the Best That I've Got*, this disc collects some of the best songs from her five albums.

Fans of seminal '80s British bands Joy Division and New Order got a double treat in 2001 when the fantastic multi-disc Joy Division box set *Heart and Soul* was released, and New Order released *Get Ready*, its first album in years. Those same fans will probably be delighted by *Before & After: The BBC Sessions* (Fuel 2000/Varese Sarabande/BBC Music). The double-disc set devotes one disc to each band, and features recordings from '79 (JD's "BBC recordings") and 1987 (NO's Glastonbury Festival live concert).

Most of the *Music from the Motion Picture 'Me Without You'* (Epic/Sony Music Soundtrax/Legacy) is drawn from the '70s and '80s, with a special focus on punk and New Wave, including the songs "White Riot" (The Clash), "Skin Deep" (The Stranglers), "Cocaine in my Brain" (Dillinger), the original version of "Warm Leatherette" (The Normal), "Whole Wide World" (Wreckless Eric) and "Kings of the Wild Frontier" (Adam & The Ants).

The soundtrack to *24 Hour Party People* (FFRR), the movie which recalls the days of the prolific '80s music scene in Manchester, England, features vintage tunes by bands from the era, including Happy Mondays ("Loose Fit"), Joy Division ("Transmission," "She's Lost Control") and New Order ("Blue Monday"), Durutti Column, The Clash, Buzzcocks and 808 State. ▼

BOOKS

Beantown pride

by Jim Piechota

This Thing Called Courage: South Boston Stories by J.G. Hayes; Harworth Press, \$17.95

The rough, often harsh blue-collar neighborhood located south of Boston, Massachusetts is home to generations of Irish-Catholic families, mostly middle-class and struggling every day just to stay that way. Loyalty to tradition and consistency are keys to this tightly-knit kingdom. Few stray, and those who do (and manage to find happiness) must endure a lifelong struggle to hide their differences, and find peace and a common ground on which to thrive.

In J.G. Hayes' gritty new collection of stories, he brings to light the experience of growing up gay in South Boston with characters (strays) who experiment and eventually act on and accept their burgeoning homosexuality. But these boys also choose to remain close to home, and to co-exist with the people they were raised around. This stalwart allegiance to their homeland makes for a rocky road littered with violence, abuse, and emotional longing, but it also paves the way for these seven raw yet poignant fictions to become distinctively rare and significant reflections of life in "Southie."

Many stories feature teenage boys who are "stinging" from the first touches of same-sex love; best friends unknowingly falling in love with each other, high school buddies frolicking naked in summer swimming holes; giving the breathless goodbye hug that is held just one heartbeat longer than is required.

The strongest story in this collection is the emotionally concentrated title piece: a tender, stirring account of Brian, an on-call heating company manager who is

summoned in the middle of a freezing winter night to restore heat to a woman's apartment. This particular apartment building is one he's been waiting to work in, since it once housed a portion of his high school, the part he remembers most: his gym teacher's office. Hayes intersperses an erotically vivid depiction of Brian's infatuation and subsequent affair with Coach Tobin with deliciously descriptive passages like this:

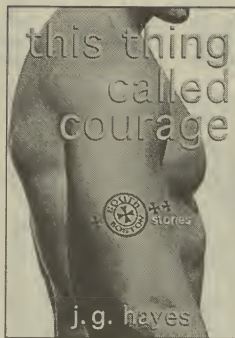
"His calf is hairy, swollen with muscle when it's flexed in passion or standing wide-legged in the gym barking orders, a whistle between His white teeth. But His calf is looser when He's lying on His stomach sleeping, one knee slightly up. The boy's calf is smooth and leanly firm. The Man's body hair is curly and black, matted in a line down the hard, scarred stomach. The boy's body hair can't be seen in most lights, and when it can it's fuzzy, light, and so downy the man tries to lick it off the boy's body."

It's a beautiful tale of longing and passion: the dangerous coupling of a man and a boy that is neither gratuitous nor pornographic, but instead tastefully titillating. Though the conclusion is sheer heartbreak, the story is worth reading again and again if just to revisit the raw, desperate temptation that forbidden fruit offers — something we have all tasted at one time or another.

Love story

Another story, "Sister Bennett's Crystal Ball," effectively and painfully shadows two boys who, despite protests to the contrary, admit their love for each other, and now must decide what to do and where to go in order to foster a life together.

Toward the end of "The Rain," in the midst of all the youthful melodrama, Hayes includes a quick mention of the controver-



sial (and persistent) presence of a gay marching contingent in South Boston's annual St. Patrick's Day Parade. Many real-life residents of the area would love to sweep this yearly incident under their collective rug, but by including it in this collection (however briefly), Hayes sheds light on an important groundbreaking event in Boston's gay history.

Surrounded by so many well-honed tales of adolescent pain, unrequited love, and sexual ambiguity, "Peter Pillsbury's Pride Parade" proves the weakest entry and feels out of place as it traces the path of Peter O'Sullivan on Gay Pride Day. A maniacally self-absorbed, mean-spirited gay man pampering himself to ride on the sexiest float in the parade, Peter cruelly rejects a last-minute visit from his overweight neighbor, and slams the door in his face. On a float high above the crowd as "tank tops flew off," a grotesquely disturbing Stephen King-esque comeuppance puts an end to Peter's selfish reign.

Most of Hayes' vignettes vibrate with gritty authenticity, and his prose bears an unvarnished quality that resembles poetry. What is most remarkable about this collection is that while they are uniquely anchored to South Boston in every way, the circumstances surrounding (and consuming) Hayes' characters are universal. ▼

Universal solvent

by Robert Julian

Happiness™ by Will Ferguson; Canongate Books, \$24



The publishing industry, and self-help books in particular, take a wonderful beating in *Happiness™*, Will Ferguson's first novel. This Canadian author fills the pages of *Happiness* with lots of bile, venom, and satire directed at popular culture and the innumerable hustles that hide under the guise of self-actualization programs.

Edwin de Val is a second-string editor at Panderic Press, a third-rate New York publishing house. Edwin edits self-help books, and, in a panic to fill a vacant slot in the fall schedule, he greenlights *What I Learned on the Mountain* by an unpublished author named Tupak Soiree. Edwin orders the art department to spend no more than 15 minutes on the cover design, and he has the book typeset directly from the original manuscript, without changes. Edwin feels the book is a loser; in 1,000 pages of text, Tupak Soiree shows people how to solve all the world's ills. Obesity, poverty, addiction, and unhappiness will be cured, one reader at a time, by reading *What I Learned on the Mountain*. Unfortunately for everyone, the book works just as the mysterious Tupak Soiree predicted.

Will Ferguson employs a rat-a-tat-tat prose style that keeps the narrative moving at breakneck speed. The impossible unfolds in an orderly fashion, and Ferguson illuminates the devastating international social, economic, and personal consequences that result when everyone gets happy. As the universe begins to unravel, Edwin de Val morphs from mild-mannered editor/hen-pecked husband to self-appointed hit man, determined to take out the author of *What I Learned on the Mountain*.

Happiness is a goof, a charming satire that will put a smile on your face. Will Ferguson encapsulates the foibles of modern living in a nice little package, and then exposes them to his own jaundiced eye and scathing sense of humor. The result is a dish of irony, served cold, that successfully combines escapist comedy with social commentary — no easy feat. ▼

Minnesota matriculation

by Robert Julian

The Year of Ice by Brian Malloy; St. Martin's Press, \$22.95

Kevin Doyle's life in the Twin Cities is cold, both physically and emotionally. It is 1978, and this 18-year-old will graduate from high school and begin college with his virginity intact. He is a solid "C" student, one of the best-looking guys in his school, a football player, and a deeply closeted young man who steals *Playgirl* magazines. Kevin has no interest in girls, and he goes to bed each night hugging a pillow, dreaming it's the body of his high school teammate Jon Thompson.

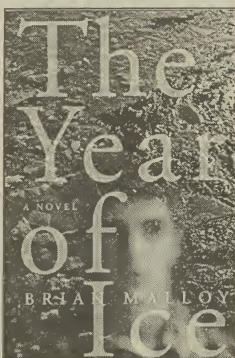
Brian Malloy's debut novel, *The Year of Ice*, is a gay coming-of-age story that, fortunately, doesn't fit the standard mold. His studly, inarticulate protagonist, Kevin, is the kind of high school jock who drinks too much beer, smokes too many joints, and calls other guys fags while punching them. He is also hopelessly gay, and he knows it. Kevin just can't push past that wall of Midwestern Catholic repression to express his sexuality.

Author Malloy surrounds Kevin with a colorful cast of characters in the form of his high

school peers, the employees at the grocery store where Kevin is a bagger, and Kevin's strangely dysfunctional family. Two years earlier, on Kevin's 16th birthday, his mother died in a car accident, and his aunt Nora blames Kevin's father for her death. His dad is a hunky factory worker in his forties who drinks too much and, as Kevin is about to learn, has quite a history as a philanderer. Widows and divorcees are practically stalking his dad, bringing offerings of homemade meals and pastry, and showing up on the family doorstep unannounced.

But despite Kevin's inability to articulate his personal demons, he possesses a sound understanding of their nature; his interior monologue, as portrayed by author Malloy, reflects great depth of perception. And Kevin's jaundiced skepticism about the world and those around him seems perfectly consistent with the milieu of an 18-year-old lower-middle-class Midwestern boy of 1978.

Brian Malloy offers an exceptional prose rendering of Kevin's insular world. It is claustrophobic, unenlightened, and it provides few opportunities to push beyond its own borders. There are times in *The Year of Ice* when Kevin almost makes it to the other side, but is thwarted by circumstances and his



own lack of courage. The scene where he unsuccessfully attempts to visit a downtown gay bar is both poignant and funny; and it is something most gay men who grew up in the Midwest will understand completely. Yet despite the frustrations of Kevin's adolescence, Malloy's compelling debut novel also portrays a familial core of compassion and support that will help Kevin endure and survive once this "year of ice" passes. At the end of the novel, when his stepmother's niece offers to introduce Kevin to Greenwich Village, the reader can see the light at the end of Kevin's personal tunnel. ▼

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How to succeed at sex & dating

by Deborah Peifer

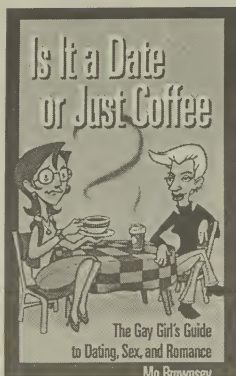
Just like every other lesbian on the planet, I have been on outings that might have been dates, but I wasn't sure. Lesbians can't help but make friends in the dating pool, and the result, when we're thinking "hot sex" while she's thinking "new friend," can range from mere discomfort to the agony of unrequited lust. Fortunately, a new book, *Is It a Date or Just Coffee? The Gay Girl's Guide to Dating, Sex, and Romance* (Alyson, \$13.95), offers plenty of good advice on this and other lesbian dating dilemmas, with lots of

laughs along the way.

Author Mo Brownsey is a stand-up comic and teacher with more than a little experience of the vagaries of the date lesbian, and she knows how to provide good advice in an entertaining way. I laughed so hard that I was in danger of being asked to leave the bus. Her chapter on Sexually Transmitted Denial, "How To Tell Lust From Love," is worth the price of the book and more. Hint: If she

tells you she voted for Bush (the elder or the lesser), and you think that's cute, you have a severe case of STD, and need help. Every lesbian should read this book, espe-

Book Report



cially those who might be in a relationship but just aren't sure.

Having laughed so hard while reading the book, I couldn't pass up the chance to ask Brownsey a few questions.

Deborah Peifer: Your book is very funny, and it also offers very useful suggestions for all areas of lesbian love and lust. How did you get into the advice biz?

Mo Brownsey: I didn't. I'm a funny writer who fell into this. I have very strong opinions. Extensive research, which includes my ever-so-patient friends, all those lovers, ex-lovers and ex-ex-lovers, oh and 107 years of therapy. The short version: pain is art.

'Sexually Transmitted Denial' is a brilliant concept, and explains so many relationships. How did that idea evolve?

It didn't. I channel Sextestia, Celestia's cousin (of Anne Heche fame). She uses the term all the time. In fact, she tried to warn Ellen, but it was too late. But that's

old news, no?

Are you still teaching, advising, standing up?

Yes, sort of, yes. Should there be any potential students out there, I'm teaching "Women in Film and Recent Queer Cinema" at City College this semester. I'll be performing at Women's Weekend in Guerneville (September 13-15). I'll be the comic host at the Triple R Resort, and on September 16, I'll be the MC at The Center's Q Comedy night.

What's the next book?

The Use of Furniture in Russian Literature from 1850-1865. There's a lot of buzz about it! Actually, I'm working on a screenplay.

Brownsey reads and signs *Is It a Date or Just Coffee* at Bernal Books, 401 Cortland in Bernal Heights, on August 23 at 7 p.m.

Gay events

Betty Berzon, Ph.D. (*The Intimacy Dance, Setting Them Straight, Permanent Partners*) appears at the Main Library on August 25 at 2 p.m. to discuss her new book, *Surviving Madness: A Therapist's Own Story*, the harrowing yet hopeful story of her own journey from psychiatric patient to groundbreaking therapist and gay activist. Her talk will include her encounters with Anais Nin, Eleanor Roosevelt, Evelyn Hooker, Paul Monette and the Sitwells. Books will be available for sale and signing at the reception following the presentation.

At Cody's (2454 Telegraph Ave., Berkeley) on September 3 at 7:30 p.m., David Shneer and Caryn Aviv read from *Queer Jews*. They argue that it's no accident that, of the major religions, Judaism is arguably the most wel-

coming of gays and lesbians. Combining memoir, historical analysis and stories from the front lines, *Queer Jews* introduces a new generation of post-Stonewall writers who, together with well-known voices, present a dynamic portrait of change, progress and the road ahead.

If you need a reason to attend a reading, constant reader Tortuga Bi Liberty reports "on an evening of erotic pleasure (umm, of the lit type) at a clothing-optional 'literary smut salon.' Energetic Kirk Read, his body moving nonstop, ad-libs about his full-time campaign to stalk and capture a tiny apartment in this impossibly overcrowded art mecca, exulting in victory before performing his short about the secret 'finger farm' created by two rural Southern teens, boy and tomboy.

"Thea Hillman unwraps her surface to explore dilemmas in her latest coming-out process, this time as intersex. At 'Perverts Put Out,' she can safely assume her way-hip audience — many in fetish gear, some bare-chested, some stark naked — will get whatever she cares to reveal. Almost all the featured sex writers dramatize their work to the point of performing. For your reservation at the next 'literary smut salon,' e-mail PPO @ Blackbooks.com, but only if you're at least 18."

And you thought book readings might be staid and stodgy experiences. Rethink, get off the couch, and support the writers who give us so much pleasure of both the intellectual and one-handed variety. ▼

Contact Book Report at DeborahPeifer@msn.com.

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Fighting the Right

Richard Goldstein takes on gay neo-cons

by Alex Robertson Textor

The *Attack Queers - Liberal Society and the Gay Right* by Richard Goldstein (Verso, \$22) is a short treatise on the contemporary state of lesbian and gay cultural politics. Goldstein, an executive editor of *The Village Voice*, issues in *Attack Queers* a persuasive and novel argument about the shifting ground and reception of lesbian and gay politics and, ultimately, about the importance of the continued adhesion of queers to progressive left politics.

Goldstein interprets the present as a "charivari of uncertainty" in which legal rights, legislation and media representation are unevenly institutionalized. While several states and cities have anti-discrimination laws in place, roughly one-fourth of US states continue to outlaw sodomy.

Against this uneven patchwork, Goldstein argues, queers encounter opposition from conservatives, on the one hand, and unsettle their straight liberal allies on the other. Accordingly, our relation to conservative and liberal politics alike is complicated.

In *Attack*, Goldstein looks at the rise of a category of writers he calls the "attack queers." The most widely published writers who identify themselves as "gay" are

Andrew Sullivan and Camille Paglia, both of whom, as Goldstein points out, have an adversarial relationship to queer culture and feminism. Sullivan, Paglia, Norah Vincent and the stable of writers associated with the Independent Gay Forum form, more or less, the core of the conservative thinkers that Goldstein critiques throughout.

Sullivan, Paglia and others of their ilk rake existing queer culture over the coals, disparage feminism as prudish and bad for men, employ inconsistent yet vehement tropes of moral outrage toward various forms of homosexuality and, finally, return to an unshakable devotion to masculinity and male power.

Goldstein acknowledges that these right-leaning writers have seized the mantle of iconoclasm to establish themselves in the mainstream media as representatives of dissident gay thought. In the place of lefty coalition politics and an ethics of sexual libertinism, the "attack queers" reduce queer politics to the goal of access to dominant institutions. They lambaste queer culture and dismiss the inassimilable ways that many queers live. While progressives may hold the balance of power in queer social services and community institutions, it is the "attack queers," in Goldstein's coinage,

who have the media presence.

Goldstein entertains seriously the appeal of gay neo-conservative politics in "common-sense" terms to the mainstream gay middle-class. By presenting an agenda restricted to rights that gain respectability, the gay neo-cons appeal to the desired end of egalitarianism. Goldstein argues convincingly such an agenda is one in which the individual is the only pole of interest, and gay community institutions are rejected out of hand.

At points in *Attack*, Goldstein's criticism of a particular writer is so focused that he loses sight of his larger argument and over-associates different positions with one another. Goldstein also flounders from a multigender subject to a gay male one and back again. At times it seems as if his real, enduring focus is gay men; at others, this focus is broader and more inclusive. Goldstein is not the first gay male critic to dither like this, though it is clear that his concern is not exclusively with gay men.

Goldstein's urgency is infectious. He makes a passionate case in favor of a queer politics based on something other than a disappearance into normality. He also insists that the left-wing heritage of this politics be recognized. *Attack Queers* is essential reading for those concerned with queer cultural life. ▼

Deadly revenge

Witty 'Social Crimes' skewers NY society

by Tavo Amador

Why are the problems of the super-rich, the well-connected, the chic, the pampered, and the extravagant, especially when described by an author whose tongue is firmly planted in her cheek, more fun to read about than the troubles of the poor? Perhaps because at some level, we really want to believe that money doesn't buy happiness, although it can certainly purchase luxury, security, comfort, companionship, and endless distractions, which often become acceptable alternatives. Or so it seems.

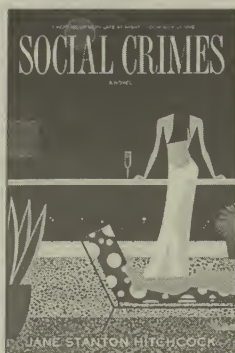
Jane Stanton Hitchcock's

splendid new novel, *Social Crimes* (Hyperion/Talk Miramax Books, \$22.95), takes place in the world of New York's most rarefied elite—it's about the people who dwell in enormous Fifth Avenue apartments and Southampton beachhouses, sit on museum boards, and give lavish parties for good causes. It's narrated by Jo, Mrs. Lucius Slater, the middle-aged doyenne of this world. Born in Oklahoma to an ordinary working-class family, she married the much older, exceptionally rich, self-made Lucius Slater, and together they reign over a world inhabited largely by her *amis mondains*—her worldly friends, whom she may or may not like,

but who are part of the scene she presides over with such stylish aplomb.

The first sentence sets the stage for everything else. "Murder was never a goal in my life." She quickly adds, "I cry at old movies. I love animals and children.... And if anybody had told me five years ago that I could have willfully and with malice aforethought killed a fellow human being, I would have said they were crazy." The reader is immediately drawn into what will happen next.

Jo is charming, has superb taste, is generous, thoughtful, and has a delightful obsession with Marie Antoinette. She also genuinely loves Lucius, whom she



wed after the death of his first wife, the mother of his only child, Lucius, Jr. She had been his mistress, but stayed discreetly in the background until the first Mrs. Slater died of natural causes. She did not marry him for his money. Jo's wise mother had disapproved of Lucius, warning that what he does to one wife, he will do to another. But after so many years together, during which she has been the perfect wife, including devoting herself to Lucius' care following his heart attack and declining health, Jo is certain all is well.

When her dear friend Betty Waterman introduces Jo to the widowed, financially straitened Monique, Countess de Passy, Jo takes the younger woman under her wing. Although she regards herself as Monique's mentor, teaching her the complex ways of New York Society, the reader knows that their relationship has an *All About Eve* quality, with Jo as Margo Channing and the Countess as the ambitious, ruthless Miss Harrington. Alas, Monique's betrayal is not the only one Jo encounters.

Diamond point

Soon enough, Jo loses everything that mattered to her, and each attempt to reestablish herself fails. She becomes obsessed with her usurper, and finally, drawing inspiration from the famous "Di-

amond Necklace Affair" that did so much harm to the completely innocent Marie Antoinette, Jo carefully plots her revenge.

Using breezy, often scalding prose, Hitchcock has created in Jo such a likable, all-too-human character that the reader keeps turning the pages, eagerly anticipating her retribution, wondering how it will work out and if the heroine will survive unharmed. Along the way, the ghostly snobbery, the obsession with status, the ego-gratification behind the most philanthropic actions, the way money has replaced family in determining social position while cheapening the meaning of *noblesse oblige*, are exposed with the precision of a Swiss watchmaker. We know from the beginning that Jo is a murderess, yet we are on her side.

The story, like life, is filled with just enough coincidences to be believable. Jo's resiliency and resourcefulness in the face of the staggering odds against her and the frequent setbacks she must overcome are amazing and admirable. Equally important, Monique is someone easy to dislike, for she has many of Jo's flaws but few of her virtues.

This is the most entertaining look at a small but powerful section of American society since Dominick Dunne's engaging *The Two Mrs. Carrills*. Were Truman Capote alive, he would probably try to take credit for it. If a reader feels guilty over enjoying such wanton escapism, she can always reread John Steinbeck's *The Grapes of Wrath*, which may be great literature, but won't keep her up late at night. And if Glenn Close is shopping around for a good movie, she can start by purchasing the film rights to this novel. ▼

Supremely psychotic

Dutch/French 'The Vanishing' out on DVD

by Matthew Kennedy

The story's synopsis has a familiar ring: A young couple parks at a rest stop, and the woman skips off to buy sodas. She disappears, and the man's panic mounts as he realizes that the police and public are indifferent to his loss. The mystery becomes unbearable.

Sounds like a overworked premise for Alfred Hitchcock (*The Lady Vanishes*), Roman Polanski (*Frantic*), or Jonathan Mostow (*Breakdown*), but *The Vanishing* quickly veers into new and intriguing territories. As directed by George Sluizer, this Dutch/French

thriller attempts, and largely succeeds, at getting under the skin. There is no blood, precious little violence, but a decided increase in anxiety. Early on, Sluizer abandons the traditional trappings of the mysterious-disappearance subgenre. We soon learn that the abductor is a seemingly mild professor and family man named Raymond, and we are shown his calculating methods. He is one supreme psychotic as understatedly portrayed by a thin-lipped, straight-faced Bernard-Pierre Donnadieu, but his calm actually comes off as a kind of sanity in comparison to the destructive obsession of Rex (Gene Bervoets) in

finding his lost companion Saskia (Johanna ter Steege).

Sluizer employs a number of methods to keep us fixated on the screen. There is a jumping back and forth in time that suggests an homage to the self-conscious editing in the 1960s as pursued by Michelangelo Antonioni (*Blowup*) and Richard Lester (*Petulia*). He uses long stretches of silence where nothing seems to happen, but still we wait in anticipation. Most noteworthy, of course, is the famous ending. It is routinely praised as one of the most unnerving experience in modern cinema. Certainly, it shocks and disturbs, but a case could be made that it is a violation of the filmmaking spirit that proceeds it. Did Sluizer have to resort to sensationalism?

Raymond's methods are consistent with his character, but Sluizer's are not. Not that a more satisfying finale is easy to conceive. It certainly wasn't found in Sluizer's vastly inferior 1993 American remake. For that one, Sluizer accepted a softened alternative, suggesting Hollywood seduction won over artistic conviction. ▼

The Vanishing: 106 minutes, color, 1988. Available at www.criterionco.com.

Czechs & balance

'The Joke' out on DVD

by Matthew Kennedy

At Prague Spring, that fertile moment when Czechoslovakian filmmakers took an endearing and bemused look at humanity that resulted in *Loves of a Blonde*, *The Shop on Main Street* and *Closely Watched Trains*, among others. Facets Video has now released a DVD of *The Joke*, a lesser-known but worthwhile entry into the Eastern Bloc pantheon.

The Joke lacks the glorious illumination of humanity that informs *Loves of a Blonde*, and becomes a more overtly social and political account of the time. Certainly the basic plot points in this direction. Ludvik, a devil with the ladies, is consigned to six years' hard labor for a disrespectful postcard he sent to a woman he was hoping to seduce. When he is released, he methodically plots revenge, breaking at least one heart along the way. He comes to represent dissidence, while the eternally optimistic object of his affection is the radiant face of national solidarity. Occasionally, *The Joke* veers from its tone of politics and realism to more existential matters, such as when a character asks, "Can destruction ever be good?" Apparently, the anti-propagandist Ludvik, as played with

oilily conviction by Josef Somr, thinks so).

At the time *The Joke* was first novelized, its author Milan Kundera (*The Unbearable Lightness of Being*) was an opposition leader in the reform movement that resulted in Prague Spring, when artists and intellectuals denounced government repression of art and literature. The Soviet invasion in 1968 effectively ended all further creative ferment, and Czechoslovakia was dominated by hardline Communism that tolerated no disrespect.

The Joke's director, Jaromil Jires, was just coming of age artistically in 1968. Unlike many of his compatriots, he chose to stay in Czechoslovakia and ride out the era. His style bespoke a facility for documentaries, which he made with distinction over the subsequent years. When he returned to features in the early 1970s, they were good, and they pleased the censors. *Valerie and the Week of Wonders* and *And Give My Love to the Swallows* are lyrical fantasies inspired by the hard realities of politics. For Jires, compromise resulted in survival. ▼

The Joke: 80 minutes, black and white, 1968. Available at www.facets.org.

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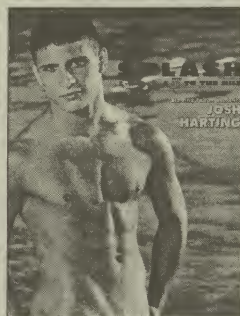
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OUT & ABOUT

Calendare

by Mark Mardon



Nick Tagas and Brett Holand wrestle in Jim Provenzano's *PINS*.

Wrestling with hope

It's only appropriate in this column to pay tribute to playwright/novelist Jim Provenzano, whose novel-turned-play *PINS* opens this week at New Conservatory Theatre Center, and who formerly kept this calendar-of-events section going (before going on to fame as the most flaming sports writer ever), thus furthering the high-caliber of queer culture currently enjoyed by thousands in San Francisco and beyond. Etched indelibly in my brain is my first impression of meeting Jim at a cocktail/film party at the home of mutual friends. We were introduced in our hosts' kitchen, which was packed with cute/smart queer writer/filmmaker types, and suddenly I was being dazzled by Jim's brilliance coming at me at the speed of light. Yet nothing about his engaging high-speed conversation suggested "party boy," which is my usual take on fast talkers in this town. On the contrary: there was a solidity about him. He was a pillar, holding up high standards for himself and others. He challenged everyone around him to think smart and quick on their feet. The rest of us tipsy partiers could only ogle and admire his potent personality and gift for intelligent gab.

It's an interesting time in this nation's history for any writer to be grappling with the issues of homoeroticism, homophobia, desire, misunderstanding and violence in the arena of high-school sports, as Jim does with *PINS*. We're seeing youth violence splattered all over our television screens these days, with all the school shootings merely the leading indicators of what's happening deep down. We get precious few insights into what's happening underneath the media's radar, out of range of cameras — though surveillance cameras are everywhere in schools these days, which only makes things worse. When emotions get bottled up because of homophobia and the fear of parental and peer backlashes, when young guys can find no acceptable outlets for expressing their desires, things can get ugly, and the results too often become a cause for public soul searching. Rather than making things easier for kids these days to feel good about themselves, our mainstream society instead is trying to turn regular school kids into Boy Scouts — which means homosexuals *definitely are not tolerated*. This intolerance runs so deep, it affects not just gays, but all students, who must endure a climate of oppression. For some aware students, this sense of injustice leads to a healthy determination to rise above pettiness, to be strong, tolerant, decent human beings. But far too often it leads to feelings of self loathing, suspicion of others, and disgust with "the system."

To help raise the level of awareness and understanding, lessen the sense of oppression, and do it all with great literary style and dramatic vigor is a huge literary accomplishment and great public good. Jim Provenzano deserves a big bear hug for tackling high school wrestlers where it counts — in public, where all of us can appreciate what kids these days are going through. ▼

Jim Provenzano's *PINS* plays August 24-October 13 at NCTC. Tickets are \$18-\$38. Phone 861-8972 or visit www.nctcsf.org



Potrero Hill Neighborhood House Theatre

The Royal Underground presents "The Wild Party," stage directed by Ron S. McCan, with music direction by Cole Thomason-Redus and choreography by Anthony Rollins-Mullins, a musical based on the poem by Joseph Moncure March, with music and lyrics by Michael John LaChiusa and book by LaChiusa and George C. Wolfe. Manhattan decadence in the late 1920s provides the backdrop for this wicked musical fable about Queenie, a vaudeville chorine, who hosts "The Wild Party" with her black-face minstrel co-star and vicious lover. They are joined by a vivid collection of "creatures of the night" who have come to play in Queenie's gin-soaked world. When midnight debauchery leads to tragedy at dawn, the high-flying characters land with a sobering thud, reminding us that no party, no matter how grand, lasts forever. Starring Cara Rold, Mark Enea, Lola Morales, Mario Balcieta, Ernie Tovar, Chave Alexander, Elaine Foley Romanelli, Anthony Rollins-Mullins, Rinabeth Apostol, Jacquelyn Villena, Dan Allan, Scott Stroman, Annie Scott Rogers, Jayce Basques and Daniel Aeschliman. \$15. 8pm Aug. 23, 24, 30 & 31, 2pm Aug. 25 & Sept. 1. 953 DeHarro St. Tix/info: (877) 350-3606; www.jericaproductions.com

First Congregational Church, Oakland

East Bay Pride special event: The Oakland East Bay Gay Men's Chorus hosts four choral groups in the first official performance event of this year's East Bay LGBT Pride Festival. "Songs in the Key of Diversity" serves up a summer sampling of the premiere East Bay lesbian and gay choral groups. Special guests include the lesbian satire quartet Out on a Cleft; Opus Q: East Bay Men's Chorus; Voices: Lesbian Choral Ensemble; The Bridge 'n' Tunnel Boys; and of course the host, The Oakland East Bay Gay Men's Chorus. Musical selections for this one-night-only event range from chorale classics by Anton Bruckner and George Friedrich Handel to Duke Ellington's "Mood Indigo" and contemporary tunes like "Kiss the Boy" (a gay adaptation of "Kiss the Girl" from Walt Disney's *The Little Mermaid*). \$15. 8pm. First Congregational Church in 27th and Harrison Streets, Oakland. Tix: at Mama Bears Bookstore, 6536 Telegraph Ave., Oakland; online at www.oebgmc.org; or call 1-800-706-2389 (save 20% with a group of ten or more).

Cafe Du Nord

Sultry chanteuse Lavay Smith and her all-star 8-piece band evoke a sensuous era of jazz queens and sexy pinups, with a modern, feminist twist. Whether singing her own compositions or drawing on a large repertoire of classics, Lavay bakes up an instant recipe for good times. Classic Vintage Jazz and Blues. \$8 cover. Doors open 9pm; show at 10pm. 2170 Market St. Info: 861-5016; www.lavay-smith.com.

smith.com.

AHP Services Center

Workshop: "Connecting Through Friends: Having a Life without a Boyfriend." For many gay and bi men, friends are hugely important; our friends often become "family." Come look at the place that friends have in our lives, and ways to build and make the most of those relationships. For gay/bi men regardless of HIV status. Sponsored by REACH, a prevention program of the UCSF AIDS Health Project. Free. 6:30-9:30pm. 1930 Market St. RSVP: 476-6448, ext. 1.

ODC Gallery

Opening party: ODC Gallery and OneSalon present "9 Lives," curated by Leila Fakouri, featuring the work of 11 visual artists whose works pull from the aesthetics, motifs and feelings of a time before ours, placing those images in a contemporary context using modern mediums and materials. Music by DJ Polywog and the Tadpoles, DJ Yamu Myles, and live sounds by The Transmission Trio, along with slide projections, costumes by Galya Rosenfeld, installation art, and improv dancing by the Kunst-Stoff dancers. Food & drink. \$5 & up donation. 9pm. 3153 17th St. (at Shotwell).

Cowell Theatre, Fort Mason Center

Huckabay McAllister Dance and Dancer Repertory/SF co-present "Double Pleasure," an eclectic program of sensual, quirky captivating dances by Emma Lou Huckabay and Jenny McAllister, featuring two premieres ("Belinda's Hand" and "Luck of the Draw"), along with dRepSF's guest choreographers. \$18 (\$15 students/seniors). 8pm. Also Sat., Aug. 24. Tix/info: 345-7575; ticketweb.com; hmdance.org; dancerep.org



Jon Sims Center for the Arts

The Sims Center presents a staged reading of playwright Erin Blackwell's *Fuse*, directed by Joan Grinde and Meg Murphy, starring Stephanie Taylor and Treacy Corrigan. The play is based on France's 1933 double murder of Madame Lancelin and her daughter by their two maids, who were afterwards found to



Huckabay McAllister Dance and Dancer Repertory take "Double Pleasure" at the Cowell Theatre. See Friday.

be both sisters and lovers. Blackwell builds on Jean Genet's *The Maids* (1947), and on the work of French filmmaker Pierre Denis, who wove the mysterious murder story into a film entitled *The Murderous Maids* in 2000. *Fuse* will be a provocative historical evening of class, conflict, insanity, comedy, sexuality and murder. \$5-\$10 sliding (NOTAFLOP). 8pm. 1519 Mission St. (btwn 11th St. & S. Van Ness). Tix/info: 554-0402; www.jonsimsctr.org

New Conservatory Theatre Center

Opening night: NCTC in association with Lunatique Fantastique presents "My Dinner with Lunatique Fantastique," a prix fixe of comestible diversissements, a smorgasbord of food talent and utensil utility, a multi-course menu appealing to the mind as well as the stomach and funny bone. Featuring light comedic confessions and meaty dramatic entrées, including premieres of vignettes from three new plays that comprise its upcoming "War Trilogy." Contents intended for adult audiences. \$15-\$25. 8pm (2pm matinees). Thru Sept. 15. Tix/info: 861-8972; www.nctcsf.org

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Montclair Women's Cultural Arts Club

Film showing: WomanVision presents "Radical Harmonies," a women's music documentary co-produced by Dee Mosbacher and Boden Sandstrom with Margie Adam and Judith Casselberry. It traces the 35-year evolution of women's music from Allix Dobkin's first LP "Lavender Jane Loves Women" through the years of multiple independent lesbian record labels, hundreds of performers and producers, music festivals in every corner of the country, all maintaining a network of feminist woman-identified performance and community, to the newest generation of grrrrrr punk bands with their own LadyFest gatherings. Tonight's screening dedicated to Linda Tillery, one of the mothers of women's music and a special friend to the Montclair Club since its founding in 1996. \$25 adv.; \$28 door. 7:30pm. Tix/info: 510-339-1832; East-BayVoice.org

SF Hiking Club

Join other outdoors lovers for a Henry Cowell Redwoods Hike. Enjoy this shady loop through redwoods along Fall Creek. It's a moderate 8-mile hike with a 1,500-ft. elevation gain. Meet 8:45am under the large Safeway sign at



You've never seen anything as fantasmagorical as "My Dinner with Lunatique Fantastique" at NCTC. See Saturday.

Market & Dolores. Club info: 487-6410; www.sfhiking.com

A.G. Ferrari Foods

Come to a wine & cheese party benefiting Pink Triangle Park + Memorial, the emerging civil rights park in remembrance of LGBT victims of the Nazi regime. The memorial, being created in the triangle of land near the former City Athletic Club at Market & 17th streets, is a project of the Eureka Valley Promotion Association, involving residents and businesses from the Castro, Upper Market and Duboce Triangle neighborhoods. A.G. Ferrari Foods will pour a sampling of Italian wines matched with specific cheeses for anyone making a donation in support of PTMP+M. 4-7pm. 468 Castro St. Info: www.evpa.org; www.PinkTrianglePark.org

21 Grand, Oakland

Medical Marijuana Benefit Show. SHANE STAR Productions, producers of alternative events featuring girl-fronted bands, presents a concert to benefit The Wo Mens Alliance for Medical Marijuana (WAMM), based in Santa Cruz. WAMM is unique in the Bay Area in that it is not a buyer's club but rather a collective of patients and caregivers who work together to grow and distribute their medicine. Featuring Michelle Tea, author of award-winning SF based novel "Valencia" and co-founder of National performance troupe Sister Spit; Shawna Virago & The Deadly Nightshade Family; African American poet M.R.V. performing his slam-style prose; Mission-based hip hop rapper MC Katastrophe (The End of the World); BoySkout (blending boy and girl vocals in a style indie-pop way); and comedian/poet/film-maker Tara Jepsen. \$10-50 sliding. Doors open 8pm; show at 9pm. All Ages. 449B 23rd Street in downtown Oakland between Telegraph & Broadway.

Marlena's

"Fauxgirls!" drag cabaret hosted by Anjelica Devarox, with "En Drag" creator Victoria Secret. Featuring the talents of Donna Rae, Reality, Mini Minerva, Davida, Victoria Hunter and special guests. No cover. 10pm show. 488 Hayes St. (at Octavia). Info: 864-6672.

Sun

Hormel Center @ Main Library

The James C. Hormel Gay & Lesbian Center at the SF Public Library presents "Surviving Madness: A Therapist's Own Story," featuring Betty Berzon, Ph.D., a renowned psychotherapist for over three decades, the author of such groundbreaking books as *The Intimacy Dance*, *Setting Them Straight*, and *Permanent Partners* and the editor of *Positively Gay*. This important pioneer will discuss her compelling journey from being a psychiatric patient on suicide watch to becoming one of the first therapists to focus on developing healthy gay relationships and overcoming homophobia. Her talk will include her encounters with Anais Nin, Eleanor Roosevelt, Evelyn Hooker, Paul Monette and the Sitwells. Free. 2pm. Main Library, Lower Level, Koret Auditorium, 100 Larkin St. (at Grove).

Ellard Hall

MGM (Midlife Gay Men), in collaboration with the Stop AIDS Project, hosts a social for all midlife gay/bi/trans



Philip R. Ford and Jennifer Blowdryer portray Liberace and Doris Fish in "Let's Talk About Me" in The Studio at Theatre Rhinoceros. See Thursday.

men, including a 30-minute guided discussion (at 3:30pm) on the topic of intergenerational dating. Free (donations appreciated). 3-5pm. 100 Diamond St. (at 18th St.). Reservations: phone 1-866-668-4634; email mgm-mhr@onebox.com

SF Hiking Club

Join other outdoor lovers for a Point Reyes Ramble. Enjoy this hike along the Inverness Ridge with views of Drake's Bay. It's a moderate 11-mile hike with a 1,500-ft. elevation gain. Meet 9am under the large Safeway sign at Market & Dolores. Club info: 487-6410; www.sfhiking.com

Yerba Buena Gardens

The Paul Taylor Dance Company perform three pieces from their repertoire in a free outdoor dance concert featuring "Dandelion Wine" with music by Pietro Locatelli, "Cloven Kingdom" which music by Arcangelo Corelli, Henry Cowell and Malloy Miller, and "Arden Court" with music by William Boyce, all choreographed by Taylor. Free. 2pm. 760 Howard St. Info: 543-1718; ybgf.org

Mon

Eureka Theatre

Three Wise Monkeys Theatre Company, presenter of the Bay One-Acts Festival (BOA), is back with "Short Leaps," a mini-festival comprised of 19 short and very short plays — all less than 15 minutes long and written by Bay Area playwrights. "Short Leaps" is being presented as a festival of staged readings on Monday and Tuesday, August 26 and 27. Each evening will be unique, a variety pack of ten plays on the first night and nine on the second. The event is a fundraiser to benefit the 2nd Annual Bay One-Acts Festival (BOA II) to be held in February, 2003 at the Eureka Theatre. Playwrights represented include (among others) Jeffrey Hartgraves and Malachy Walsh (about to open plays at the Eureka and Noh Space, respectively); Aioise Stratford (*The Ghost of Molly Malone*, which just closed at Venue 9 closed August 3 and is scheduled for production in Alaska later this year); and Steve Lyons' (*Cockroach Infestation* played at the New Langton Space in July). \$10-\$20 Sliding (each evening requires a separate ticket). 8pm. 215 Jackson St. (between Battery and Front) Reservations: 776-7427. For a complete listing of plays, playwrights, actor bios and photos visit www.threewise-monkeys.org

SF LGBT Community Center

"QComedy Showcase" pre-

sents a special improvisation-themed show hosted by Dana Cory, with standup by Doug Holsclaw, Bridget Schwartz, Blake, Karen Ripley, plus the BATS Laughingstock improvisers, with the Karen Ripley Players, and the Over Our Heads improv group. \$8-\$15 sliding (NOTAFLOF). Doors open 7:30pm; show at 8pm prompt. 1800 Market St. (at Octavia). Tix/info: 865-5633; www.harveymilk.org; www.QComedy.com

Tue

MIJ @ Hartford St. Zen Center

Men's Inner Journey presents a guided meditation with music and movement. No meditation experience necessary. \$5 donation. 7:30pm. 57 Hartford St. (near 18th St.). Info: 626-2928; www.mensinnerjourney.com

Victoria Theatre

"Make It So" Productions presents "Viva Variety 27" with your Host Steve Murray. Starring in this benefit for Shanti are SF Cabaret Competition "Entertainer of the Year" Kitty Ultra Sound; Velocity Circus' Jewels (who will astound you with her act of freakish maneuvers); Viva Variety's own Peggy L' Eggs (with a San Francisco movie premiere); comedienne Amy Boyd (new to Viva Variety); Spoken Word master Thea Hillman (comes highly referred); Queer Jitterbugs (high energy swing dance); Vocalist Kevin Dozier (a sweet voice in a great package); Lunatique Fantastique; Doug Woods Trio (the first of a new Jazz/Pop music series). \$20. 8pm. 16th St. @ Mission. Tix/info: 863-0741 ext. #2; www.makeitsoproductions.org

Wed

Castro Theatre

Ongoing screening (Aug. 23-29): Fritz Lang's *Metropolis*, a silent masterpiece presenting Lang's vision of a vast towering city's... subterranean underclass threatening to overthrow the technocratic elite. Using seven different nitrate prints, the Friedrich-Wilhelm-Murnau-Stiftung and Bundesarchiv Filmarchiv have digitally restored 1257 scenes. This laborious process reveals contrast and detail that haven't been seen since its premiere in 1927. A sixty-five piece orchestra has re-recorded the original score by Gottfried Huppertz. Released by Kino International. Directed by Fritz Lang. Written by Land and Thea von Harbou. With Brigitte Helm, Alfred

Abel and Gustav Frohlich. 111m (projected at 24 frames per second, as originally projected). \$8 adults; \$5 children; \$5 matinees. 429 Castro St. Runs Daily at 7 & 9:20pm; also Sat, Sun, & Wed at 2 & 4:30pm. Info: 621-6120; www.thecastrotheatre.com. View film trailer at www.kino.com/metropolis/

Thu

The Studio @ Theatre Rhinoceros

Theater Rhinoceros, Jennifer Blowdryer and Philip R. Ford present "Let's Talk About Me," three world-premiere one-act comedies: "Behind the Candleabra — My Life with Liberace" (a true American Gothic horror story a *la Sunset Boulevard*) starring Philip R. Ford as Liberace, featuring Jennifer Blowdryer (director); "Simply Stunning — The Doris Fish Story," starring Arturo Galster as Doris Fish, the late drag queen, actress, writer, painter, greeting-card model, makeup artist, costume designer, stand-up comedienne, newspaper columnist, art director, go-go dancer and animal-rights activist, adapted for the stage and directed by Philip R. Ford (who directed Fish's feature film cum cult classic *Vegas in Space*); and "White Trash Debutante," from the novel by Jennifer Blowdryer, adapted for the stage by Blowdryer and Alvin Orloff; directed by Laurie Bushman; with Blowdryer as herself in this onstage memoir of her jagged youth in the SF punk rock scene of the 1970s, populated with transsexuals, strippers, junkies, and Eric Estrada, with roles played by Sami Formo, Shane Koon, Colleen Rafferty, Valeria Weber and Jean Spinosa as Little Jennifer. \$16 Thu. & Sun. \$18 Fri. & Sat. Showtime: 8:30pm (7:30pm Sun.). 2926 16th St. (btwn Mission & South Van Ness). Tix/info: 861-5079; www.therhino.org

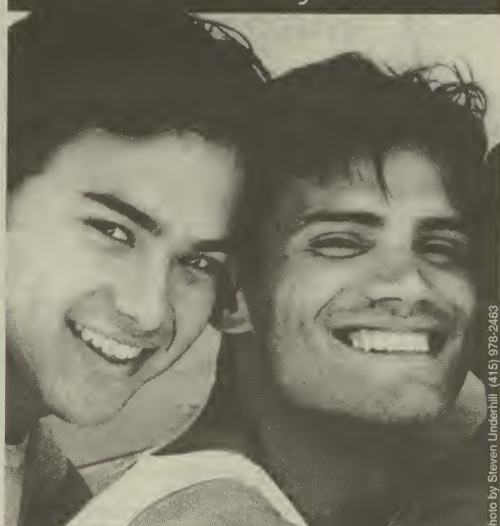
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The killer gets roses

Donna Sachet's 'murderer' revealed!

by Mister Marcus

The second edition of "Who Murdered Donna Sachet" unfolded last Saturday night, August 17 at the Russian Center, and a capacity crowd turned out to witness all the comic mystery shenanigans that took place. It was a hoot! The show presented a stellar cast, with everyone who's anyone in our community present — leather, drag, politicians, gad-about and fans of the irrepressible Donna Sachet, billed as the Leather Empress to the community.

Producer Mark Paladini got a standing ovation at the end of the show, which featured Mama Reinhardt, Lenny Broberg, Briggs Hawley, "Snatch" and Donna's own real-life brother, among others, as suspects in the faux murder case and show trial. There was much howling and screeching throughout the show room as as one campy scenario after another played out. Admittedly the sound was a little glitchy at the beginning of the show, but it got straightened out later on, so people got over it. Jack Garcia hardly spoke two lines during the show, but brought the house down when Donna ordered a "little Jack on the rocks" and bartender "Snatch" pulled Jack out of the "well".

In this production, after all the suspects got to do their "thing" with Donna, the audience (jury) cast votes to determine the true killer of the Diva. When the votes were all counted, "Officer Brenda" (aka Lenny Broberg) was deemed to be guilty. The house went berserk! The night concluded with standing ovations, actors took bows, and Laura Federico, prez of Positive Resource Center, commended Mark Paladini, Donna and the entire cast for a job well done.

If anyone wonders "whatever happened to camp?" rest assured it's alive and well in Faghdad-by-the-Bay — starring Donna Sachet and friends. It couldn't have happened to a nicer city!

Summer is almost over!

Once again the old adage holds true that "time flies when you're having fun," and in the case of leather people we should add "and when you're fundraising."

Well, much of this year's fun and fundraising is over — MAL;



Former IML Lenny Broberg was voted "guilty" last Saturday, August 17 in the case of "Who Murdered Donna Sachet... Again?" His policeman spoof was the epitome of high camp, and helped earn funds for the Positive Resources Center.

ABW; IML; IMLs; and even Ms. World Leather — but the next biggies coming your way are enough to make your plastic wince!

There is still to come, Southern Decadence in New Orleans, various leather weekend events, 19th edition of the Folsom Street Fair, International Sir/Boy and several smaller preliminary contests, bike runs and smaller bar titles, all geared to send contestants to next year's editions of major leather competitions.

Right now, the regional contests for International Sir and Boy are almost completed. This past weekend in Seattle, the Northwest Leather Sir/Boy competition was held, with former IM Drummer Fraser Picard MC'ing and a healthy crowd on hand at Neighbors for the contest and show.

When all the votes were counted, Tony Frazier of Portland, Oregon became NW Leather Sir and Tristan Steel of Seattle was named NW Leather Boy 2002. They advance to the finals in Florida in October.

At the Oneida Campground in Pennsylvania on Saturday night, former IM Drummer Boy Ryan Goldner MC'd that competition with only two contestants, and got it in under two hours including entertainment and onstage judging. When it was all over, Adam Kaplowitz of Danbury, Connecticut emerged the winner, and "Pa-

tron" of Washington, D.C. was the runner-up. Adam advances to the North Atlantic Leather competition in Utica later this year, and if he wins there he will compete at ABW — a long haul for a campground titlist.

Next weekend, August 24-25, former IM Drummer Graylin Thornton produces the Southern California Leather/Sir contest in San Diego. The Boys of San Diego group had already chosen their man to have the title, so it's a one-man contest.

In Los Angeles, the 22nd annual Sunset Junction Street Fair takes place at the Hollywood Blvd./Sunset Blvd. junction, with over 150,000 people expected for the two-day event. Entertainment galore will be offered, along with booths, hot leather men and women, and of course tons of leather events at night during the weekend. It's between Fountain Ave. and Edgely Ave., if you've never been before.

The 20th SF Leather Daddy's Boy competition takes place on Sunday, September 1st and that same weekend, the Satyr's MC of Los Angeles will make their annual trek to Badger Flat for one of the oldest bike weekend runs in the country.

San Francisco's Leather Pride Week takes place from Sunday, September 22nd thru 29th with the annual Leather Walk (under the direction again of "Mama" Reinhardt) from the Castro District to South of Market leather zones and pit stops in between. When marchers arrive at the

next page ►

EVENTURES IN LEATHER

Weekend, August 23-25

In San Diego, it's the Southern California Regional Leather Sir contest. The San Diego Boys of Leather exerted their influence to pick the Southern California Boy winner, so only a Leather Sir will be chosen.

In Los Angeles Sat. and Sun., it's the 22nd edition of the Sunset Junction Street Fair weekend. It happens near downtown L.A., where Hollywood Blvd. and Sunset Blvd. intersect. It's almost equivalent to the Folsom Street Fair, with lots of leather people attending.

In Montreal, Canada, the MC Faucon celebrate their 25th anniversary with "Migration" a mammoth celebration for that city's oldest leather organization.

Sunday, August 25

Beer/Soda benefit (for \$7) at the Loading Dock, to

help Mama with expenses for the Leather Pride Walk Sunday, September 22. The Dock will be one of the "stops" on the way from Daddy's to the Eagle. Owner Mark pledges \$10 to augment all who get \$50 or over in pledges, plus a t-shirt. The bust goes from 1800-2100. Be there! Support the Mama's efforts.

Wednesday, August 28

Leather Buddies gather at 933 Harrison tonight at the usual time. Be reminded: strict leather, levi, boots, latex, or uniform mandatory. No sneakers. No cologne. Don't embarrass yourself. For info: 777-HEAD.

Weekend, August 28 — September 2

In New Orleans, "Southern Decadence" weekend prevails with the Mr. Louisiana Leather 2002 contest. Thanks Danny Alford for a great year with the title!

POLKSTRASSE

Oh, karaoke!

by Sweet Lips

We've got karaoke, too! Honestly! Everybody thinks The Mint is the only place in San Francisco for good karaoke, but in fact our own Club Rendez-Vous (1312 Polk St. at Bush) excels at the art, and you can experience the vocalizing thrills here every Wednesday night beginning at 8 p.m. and continuing 'til Midnight. You'll be amazed and delighted. Come sing like you're in the shower — but get dressed first!

Many lovelies take part in this weekly festivity, including our own hunky Brian behind the bar — and wait 'til you hear him sing! He's absolutely fabulous (not to mention he's got fabulous abs!) If you miss him Wednesday night, you can always catch him on Thursdays, Saturdays and Sundays from 8 p.m. to 2 a.m.

Now that you're up to speed on music-making at Club R-V, it's only fair I should let you know that The Mint Karaoke Lounge (1942 Market St.) is thriving like never before! The place packs 'em in, and the crowd goes wild over their KJs (that's *Karaoke Jockey* to

the uninitiated). The Mint recently upgraded their karaoke hardware, and they now boast of having 20,000 song selections available!

The Mint staff are very friendly, and they have a great sense of humor. "The Mint Family," as they like to call themselves, includes (among many others) Alexi ("Mixology Technician"); Brian ("Very Senior Mixologist") — although not nearly as senior as Yours Truly here at Club R-V!; and David (AKA "Big Daddy," who lays claim to being both "Senior Mixology Technician" and "Senior Karaoke Technician.") And then there's the young hot number Cory (AKA Cory McDaniel, "The Thespian"), who is renowned in the family for his starring roles in *Ten Naked Men* and *Knuckles & Crunch* at Theatre Rhinoceros.

The Mint website (www.themint.net) proudly declares that "Doug Holsclaw's newest play is about two young men who are booted out of the military and settle in Columbus,

Ohio, and get work as a bartender and stripper in a gay disco. Our boy, Cory, plays a stripper/hustler and general nasty boy who tries to break up the pair. Talk about type-casting! Cory does that every day at The Mint!"

So if you can't make it to Club R-V on Wednesdays, don't sweat: you can sing to your heart's content (on or off-key) 365 days a year at the Mint. Their KJs start at 7 p.m. (the "mixologists" can set you up at other times). Saturdays and Sundays are for the

"hard-core karaokeans" who come in to "warm up" at 4 p.m. and sing 'till they drop, or 2 a.m., whichever comes first.

Finally, a reminder that the great Polk Street Fair Weekend takes place on Saturday and Sunday, September 21-22, on Polk between Jackson and Bush streets. The focus will be on exhibitors of art & crafts, music memorabilia, and vintage fashion, not to mention cruising all the young lovelies. Call 383-3470 for more information. ▼

Cocktail Hour



Mister Marcus

◀ previous page

Eagle, they can then participate in the Dinner/Date auction of six of the 2003 Bare Chest Calendar men with Lenny Broberg Performing auctioneer duties. Always a fun/raunchy/delightful afternoon with record-breaking totals to benefit the beneficiaries.

They're gearing up at the Sun Coast Resort in St. Petersburg, Florida for the 1st edition of the

new International Leather Man and Boy competition. While it is rumored that the powers that be who own the Drummer titles will attempt to revive it on an international basis, it is doubtful if anyone in the U.S. will participate after the debacle created by Drummer lawyers last year. Without a magazine that titillated thousands of leather men via the editorship of founder John Embry and later Tony DeBlase, who wants to pay bucks to read Drummer online?

In November, the second Annual Florida Leather Man contest will be held in Fort Lauderdale and Mr. Palm Springs Leather will be staged by the PSLOD (Palm Springs Leather Order of the Desert) and later, in Cincinnati, Ohio, the Mr. Tri-State Leather Man competition will be held followed a week later by the Mr. Toronto Leatherman Contest on (our) Thanksgiving weekend. So the rest of 2002 seems to be a bright outlook for general leather gatherings. ▼

Out There

◀ page 26

no involvement whatsoever in the preparation of the article. Details is actively investigating this matter and apologizes to Mr. Andersen and its readers for the publication of this article."

Sleazy sleepovers

News got out last week that current White House resident W. has been letting fundraisers and political donors bunk overnight in the Lincoln Bedroom and other choice suites, after bashing the Clinton Administration during the 2000 campaign for doing the same exact thing.

The difference is that Clinton apparently appreciates talent and fame, so names like **Streisand**, **Fonda** and **Spielberg** were checking in at the Bubba Hotel. In contrast, W. has invited over to stay such giant intellectuals as pro golfer **Ben Crenshaw** and country singer **Larry Gatlin**, not to mention Texas musician and author **Kinky Friedman**. W. also broke out the guest towels for a lot of Texas ranchers and oilmen with fat checkbooks and no necks. Guess it's better than crashing at former Enron CEO "Kenny Boy" Lay's many ill-gotten manses.

Lizessence

In 1965, when he was 22, photographer **Gianni Bozzacchi** was sent to Africa to take pictures on the set of *The Comedians*, starring **Elizabeth Taylor**, **Richard Burton**, **Alec Guinness** and **Peter**

Ustinov. Taylor took him on as her personal photographer for the next 11 years. This fall, U. of Wisconsin Press publishes Bozzacchi's volume of intimate portraits, *Elizabeth Taylor, The Queen and I*.

La Liz blurbs, "Gianni always catches the soul!" Another Liz entirely, bloated gossip behemoth **Liz Smith**, testifies, "This is a lush, lavish, and affectionate tribute to the face, the form, and a good deal of the jewelry of Elizabeth Taylor." You get the picture.

Bozzacchi's bio piques our interest, because he apparently makes no moral distinctions between people at all. Subjects for his professional portraiture included artistic lights like **Noel Coward**, and tyrants like the **Shah of Iran**. Fashionistas like **Coco Chanel**, and dictators like Yugoslavian strongman **Tito**. On the one hand the **Royal Family of Monaco**, on the other hand **Robert Stack**. *Qui va là?* A percentage of the royalties Bozzacchi earns from *The Queen and I* will go to the American Foundation for AIDS Research.

Strange bedfellows

Reporters **Sasha Polakow-Suransky** and **Giuliana Chamedes** remember slain Dutch politician **Pim Fortuyn** in the latest issue of *The American Prospect*. "Fortuyn, an iconoclastic gay libertarian, took the country's political scene by storm in January. In many ways, he was as much a product of the tolerant society as he was its antithesis. Unabashedly gay and openly hedonistic, he was also comfortable advocating bor-

der closures and calling Islam a "backward culture."

"When accused of racism or likened to European right-wing leaders, Fortuyn responded defensively, once even walking out of a British Broadcasting Company interview. And he took the 'some of my best friends are black' defense to new heights: Asked whether he ever spoke to the Muslims he so often labeled 'backward,' Fortuyn replied, 'Have I spoken to Muslims? I even go to bed with them.'"

Guerrilla vogue

An interview in the *New Left Review* by **Gabriel Garcia Marquez** and **Roberto Pombo** with that cute Subcomandante **Marcos** of the **Zapatista Army of National Liberation** in Mexico doesn't lift the Subcomandante's famous mask, but does reveal the man underneath. For one thing, "Mr. Marcos" doesn't show any trace of the homophobia once so rooted in the revolutionary Left.

"Even if we all removed our balaclavas, we would not be a minority in the same way that homosexuals, lesbians, transsexuals are," says the gay-friendly Subcomandante. "These sectors were not simply excluded by the discourses of the Latin American Left, but Marxism-Leninism disregarded them, indeed took them to be part of the front to be eliminated. Homosexuals, for example, were suspect as potential traitors."

"If everyone knows who you are," asks the savvy NLR, "why the mask?"

The sexy yet coy guerrilla admits: "A touch of coquetry." ▼



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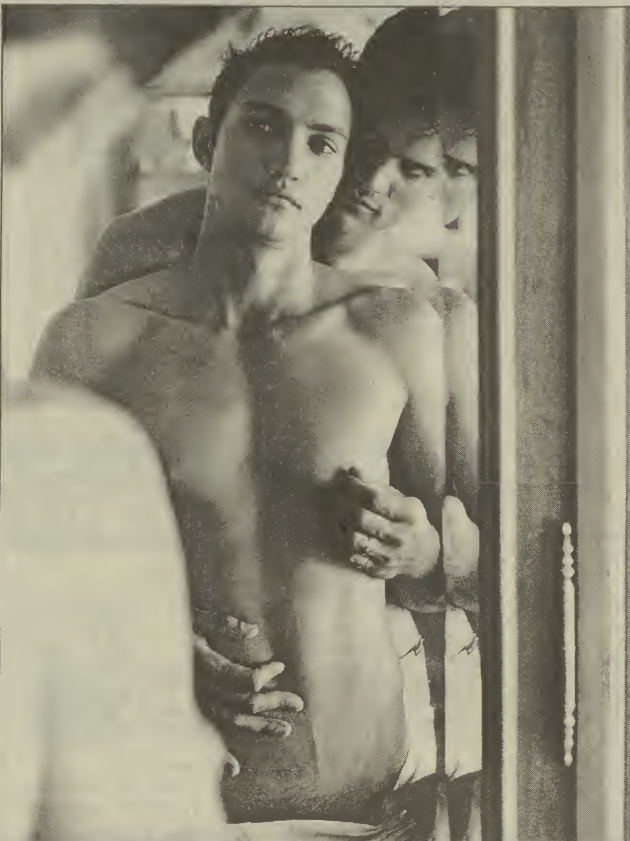
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PARTING GLANCES

Barney's On 24th St.-Sat, Aug 10 Around 7pm. You: handsome, dark hair (at table with two friends), smiling back. Let's meet for more smiles! ☎ 71988

Tight Levis Man Outside Harvest You- outside Harvest on Market, 40ish, tight Levis petting dog. Me- 30, GWM, longish hair, mesmerized by you. Should have talked to you longer. Let's connect, handsome! ☎ 71956

Safe sex is hot sex! ☎ SAFE

Mike, Thank You For The Evening We met on July 5th in bookstore, went to galleries and Center. Too nervous to ask your number and tell you how I enjoyed your company. Please email or call. ☎ 71957

Latex Love Wear a condom! ☎ SAFE

"Looking For Steven!"
You were at the Eagle with friends. We met again at "Powerhouse". You: sweet and sexy. Me: I fucked...up. Can we try again? ☎ 71958

"Are You Scorpio?"
Friday July 26 9pm, you went from Davis Symphony Hall and we met at statue (corner Grove & Van Ness). You asked how many blocks to Bart... I am curious because I am Pisces. Please call, you a kind guy. ☎ 71972

•Smiles @ Fag Fridays 8/2•
You: Asian, muscular, around 5'6", short salt-pepper hair, big smile w/2 friends. Me: WM, 5'11", muscular in white shirt. Good eye contact. I'd like to meet you. ☎ 71973

"Lindo Peruviano"
Muni (Civic Center) Sunday, August 4, our eyes met on the steps, on the ramp, and on the "K" train. I called you "Lindo" want more? ☎ 71989

Black Sand Beach, Sat 8/10
We talked. You translated your tattoos- your name on your stomach, love on your back. Great day till the fog chased us away. Wish I'd given you my number. ☎ 71990

SEEKING RELATIONSHIP

•Bi Curious•
Good looking, athletic, professional, straight-acting, easygoing, SWM, 39/6/175, br/br, discreet, hairy, clean, HIV-Neg; seeks younger closeted buddy who wants to get together for fun and exploration. My place SF. ☎ 71959

GWM Gorilla Hunk Wants Furry Twin
Are Apollo, Hercules, and Eros your favorites? If so, you've found a friend. My narcissism seeks in-shape, poz GWM into endless touching, hugging, kissing, sucking, Tantric eroticism, bonding, cosmic merging. ☎ 71960

ISO Muscular- Athletic Asian
Asian seeks young gym-toned, in shape Asian for fun and possible relations. If not Asian, need not apply. ☎ 71961

Versatile Regular Guy
Youthful, clean-living, 43yo. male seeks lusty, versatile, fit gbl WM for affection, virile foreplay and mutual mounting. I'm 6'3", 178, slim-muscular, std free and sensual. ☎ 71962

Rugged Guy
Masculine, athletic, dominant but cool, smooth, Asian, 54, 5'8", 155 seeking clean-shaven, lean muscular WM into workouts, running, sports, outdoors, hiking, films, ethnic foods, travel, and the arts. ☎ 71963

"Safe Sex Only"
GBM, 51, 5'10", 220, ch. 50", aggressive, swollen, nice legs, goodlooking, looks 45, 9 1/2" to 10", and 7 1/2" round, kissable, strong appearance like a football player. ☎ 71974

GWM ISO GAM For Dating, LTR?
Me: 49, 6'1", 195lbs, professional, romantic, humorous, and versatile. Enjoy movies, plays sports, working out. You: similar interests, honest. Call. ☎ 71975

One Good Man Wanted For Lover
White man 49, 6' 209lbs brown hair blue eyes a bottom love oral seeking White man 40-60 for a lover. ☎ 71977

"18 To 25 Only"
Black, 51, 5'10", 220, ch.50", good-looking, looks 45, kissable, aggressive. You 18 to 25 can stand my strong love making. Nice round butt and swollen nipples. ☎ 71982

Wanted - Nice Guy, Goal - LTR
Young thinking almost 57, 5.W.M. 6'1", 195 dark hair & moustache. Wanting soul mate who can communicate. I like: gardening, weekend trips, dogs, herb, quality time at home looking for some what younger (mid 30's through 40's) any race or color, exotic looks, 2nd spirit, especially encouraged to call. ☎ 71978

"Strong & Aggressive"
You must be able to take my aggressive strong sucking of your nipples and neck and belly button. I'm 9 1/2" to 10" and 7 1/2" round for safe sex. ☎ 71979

Looking For A Rebound Boyfriend
...sort of. Friends dared me to place this ad, so here goes. Recently single & missing the fun stuff. Looking for someone to hang out, make out, have fun sex, go to the movies, make dinner with, etc. At least for the foreseeable future... and maybe beyond. Pretty simple. I'm a great guy. Really. GL, mid 40s, professional, etc., U should be similar, but all considered. Call now. All calls returned. ☎ 71980

Mature Men!!
WLM 46, 6', 165lbs, dk hr. ISO mature men over 50 who enjoy deep kissing, holding, affection & oral pleasures. Non-gym, husky/heavyset, facial hair a plus. Not into gay scene or lifestyle, drugs but lt. drink, smoking ok. ☎ 71976

Black Top!
"44yr sex feet, bald, handsome, top" seek bottom only for intimate activity possible ltr, open to any race. ☎ 71981

Let Do It! In Uniforms
Do you like a man in military uniforms, leather uniforms. What your tape? Me brn/blue, 5'7", 169, 33. Let do it! Men to boys. Must be 18-39+, bears ok two. ☎ 71991

SEEKING ADVENTURE

•Hungry Cock Sucker•
GWM 49 loves Big cock 8" or better uncut a plus! Lay back and get expertly done downtown location discreet. ☎ 71951

Pool & Voyer = Fun
Exhibitionist, Hot. Interracial couple will travel within two hours of Bay Area to frolic waterside for your viewing pleasure- Age unimportant. ☎ 71952

GWM 46, 5'5", 135lbs Stache Bl/Bl
30-50 needs for safe fun with my 7"cut dick and yours. ISO mellow fuck buds, who are clean & in shape. ☎ 71964

Oral Expert!!
Black male, muscular, hung. Seeking hung guys to service. 21-50. ☎ 71966

-Oral Marathons-
Cute, masculine bi top, 33, brown, blue, tattoo, worked-out- worked-in; seeking intense young hairless bottom for intense marathons. Do it! ☎ 71967

Bottom Bruiser?
Husky build, conservative appearance, moustache? Mature, endowed Black topman will leave a deposit in your male box. Be sincere, available, easy to reach. All ages; races welcome. No voicemail. ☎ 71968

Big Dick For 69 Needed!
Discrete guy, good-looking, seeks very hung 69 dude. Looking for guys hung 9, or 10" or more. Hung 8" o.k., watch good video's, party; etc. ☎ 71969

Hard Cock Needs Soft Hand
Masculine mature WM needs occasional prolonged climax delaying cock massage. No oral, no reciprocation, just complete hand job. ☎ 71970

Spank Your butt
Goodlooking topman, 37, 5'11", 170#, work out. Seeks well-built bottom with firm, round butt spanking. Into role-playing and plowing your ass. ☎ 71983

•Suck Me, Fuck Me!•
32yo 5'8"x9" of hard hung cock waiting to be used. Me- I want it hard while you grab my cock and talk dirty. Dave ☎ 71984

•Lovers Who Crave Others•
Attractive GWM couple ISO third person or couple wanting masculine hung top to satisfy tight ass plus versatile firm partner services healthy mamool. Hot action guaranteed. No fats or femms! ☎ 71992

ISO Hairy Little Fuck Buddy
Hairy muscled tattooed skinned/leatherman, 5'8", 145, poz, wants short hairy muscled buddy for rough hard sweaty mutual latex free butt-fucks; must be hairy and into mutual rough play. ☎ 71953

JO Buds CB Play Tit Work
Mild to edge play, Me 5'4", 185# Italian hairy s/p buzzcut, stache seek guys over 45 for any of the above & mutual massage - East Bay A+, but can travel. ☎ 71993

Stovepipe
BM seeks GWM 60 years or older that needs some good hot stovepipe. ☎ 71965

Bik Top Sks CD/TV/ Sissy To Plow
Masculine total Bik top sks total submissive btm who likes dark meat. Be clean shaven and smooth. HIV- drug/disease free. ☎ 71994

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"Wanted Dominant Female!"
SWF 55 wanting a dominant female, who like a little kinky sex and maybe a new relationship. ☎ 71971

Barefootin' Buddy!
GWM, 34, slim, into natural barefoot lifestyle: always barefoot, everywhere. Wants similar guys with tough, filthy feet for barefoot outings on grimy streets. Will worship your filthy feet; mutual ok. ☎ 71985

ISO Bear Daddy Nipple Wk Out Buddy
47 yr ol. GWM stocky 220# serious nippig & huge erect nips! Brn/bn, salt-pepper goatee, tat's, piercing, smoker! ISO huge nip bear daddy & attitude. For serious nip wk out sessions, smoker A+. Please call. ☎ 71986

Total Pig!!
GWM 39yrs 150lbs blond-brown swimmer build 8" cock, very hot hole, into fistfing, toys, fucking the wilder the better, mostly bottom but I like to top also. ☎ 71987

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Have bench, barbell, dumbbells. Strip down, workout, or just watch me workout. Am 49, 5'9", 190. ☎ 71995

"Pitslave"
Needs pitmaster for slow careful training followed by on-call service, grooming and worship. ☎ 71996

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Write the rest of your ad here, 30 words maximum

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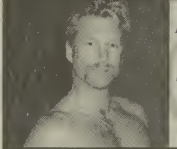
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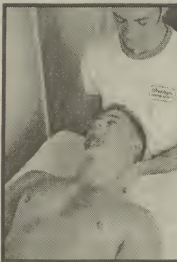
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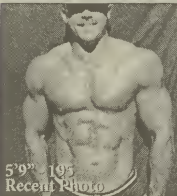
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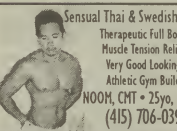
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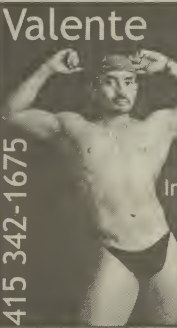
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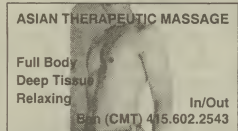
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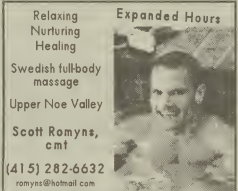
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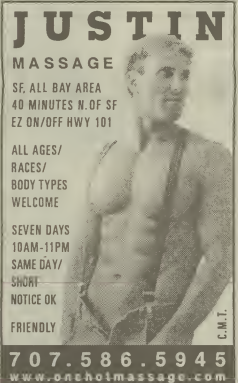
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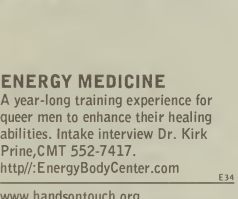
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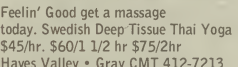
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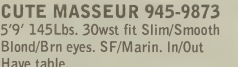
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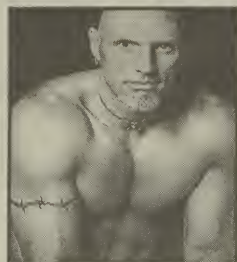
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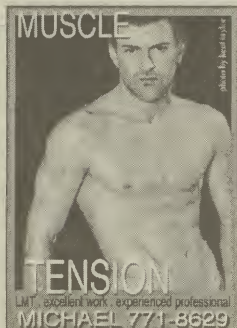
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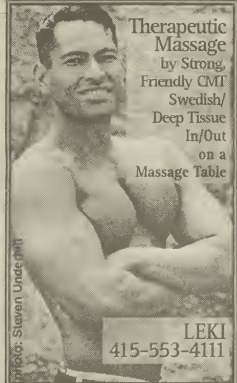
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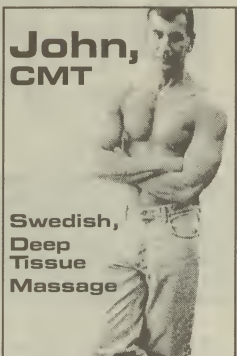
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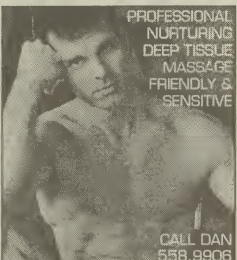
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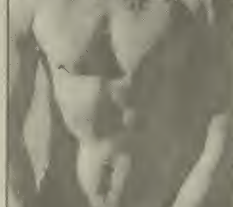
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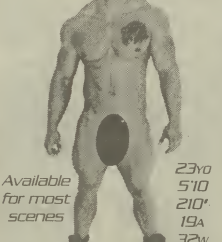
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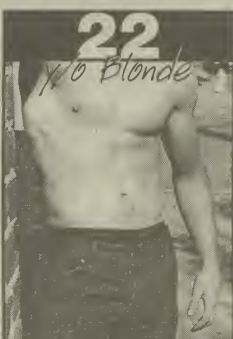
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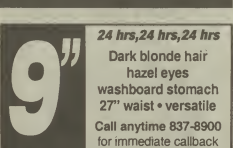
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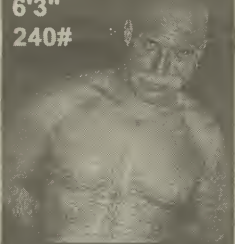
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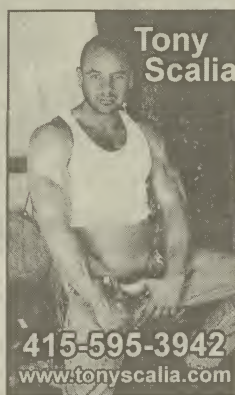
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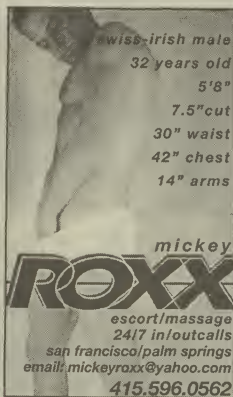
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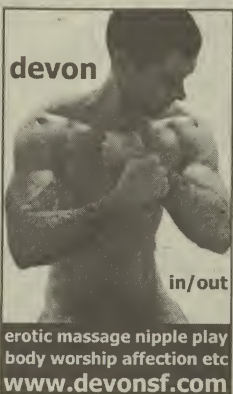
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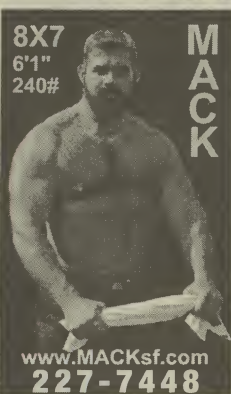
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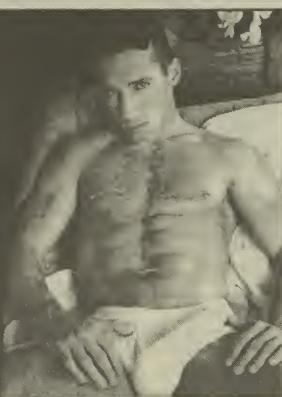
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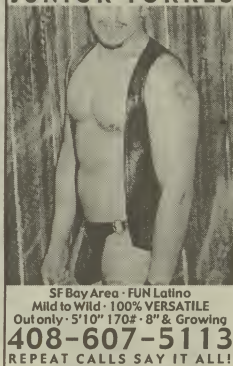
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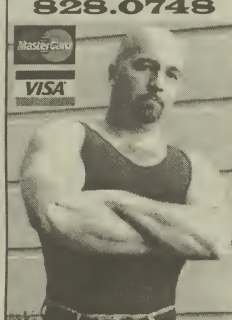


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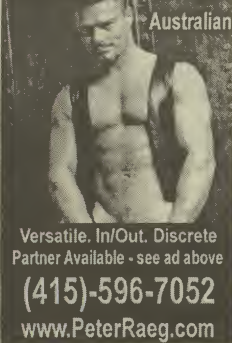


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For gay men. Customized for you, at your home. With experienced yoga instructor. Call Raman at 415.218.3967

CONGRATULATIONS TO:

TONY FRAZIER
NO WEST LEATHER SIR 02 and

TRISTAN STEEL
NORTHWEST LEATHER BOY 02 and good luck in Florida in October!

BRAVO TO:
LENNY BROBERG
found guilty in the "Who Killed Donna Sachet-Again?" show last Saturday, Aug. 17th. Great show!

Let's Connect!

ON THE
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Call 18+ LISTEN & RECORD FREE!
415-247-2000
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Accolades to you for a great production of "Who Killed Donna Sachet - Again?" last Saturday, August 17th

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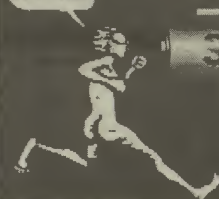
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Type Style
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DEADLINE

NOON on MONDAY.

Payment must accompany ad.
No ads taken over the
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question, call 415.861.5019.
Display advertising rates
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First line, Regular 4.50
All subsequent lines 3.00
CAPS double price
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☐ Money Order
☐ Visa
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- Minimum \$10 charge.

CREDIT CARD PAYMENT

Card Number

Expiration Date

Signature

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City

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Number of Issues

Classification

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HEPATITIS A&B...no big deal, right?

Nausea so bad you want to die
A month away from work.
No appetite for weeks.
No sex. No beer, no wine,
no vodka. No gym.
Stuck in the hospital.
Yellow skin. Yellow eyes.
Fever. Chills.
And years later...
some liver damage,
maybe even death.

You can prevent all this—so why don't you?

The fact is, hepatitis is a very big deal. And men who have sex with men are at greater risk for hepatitis A and B. That's why the Gay and Lesbian Medical Association (GLMA), as well as the Centers for Disease Control and Prevention (CDC), recommends you get vaccinated to prevent these 2 serious diseases.

PROTECT YOURSELF! See your doctor about vaccination today. For referral to a gay-friendly physician near you, call GLMA at 1-877-LGBTDOC or visit our Web site at www.glma.org/hepatitis


AIC

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Department of
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GLMA
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www.glma.org

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